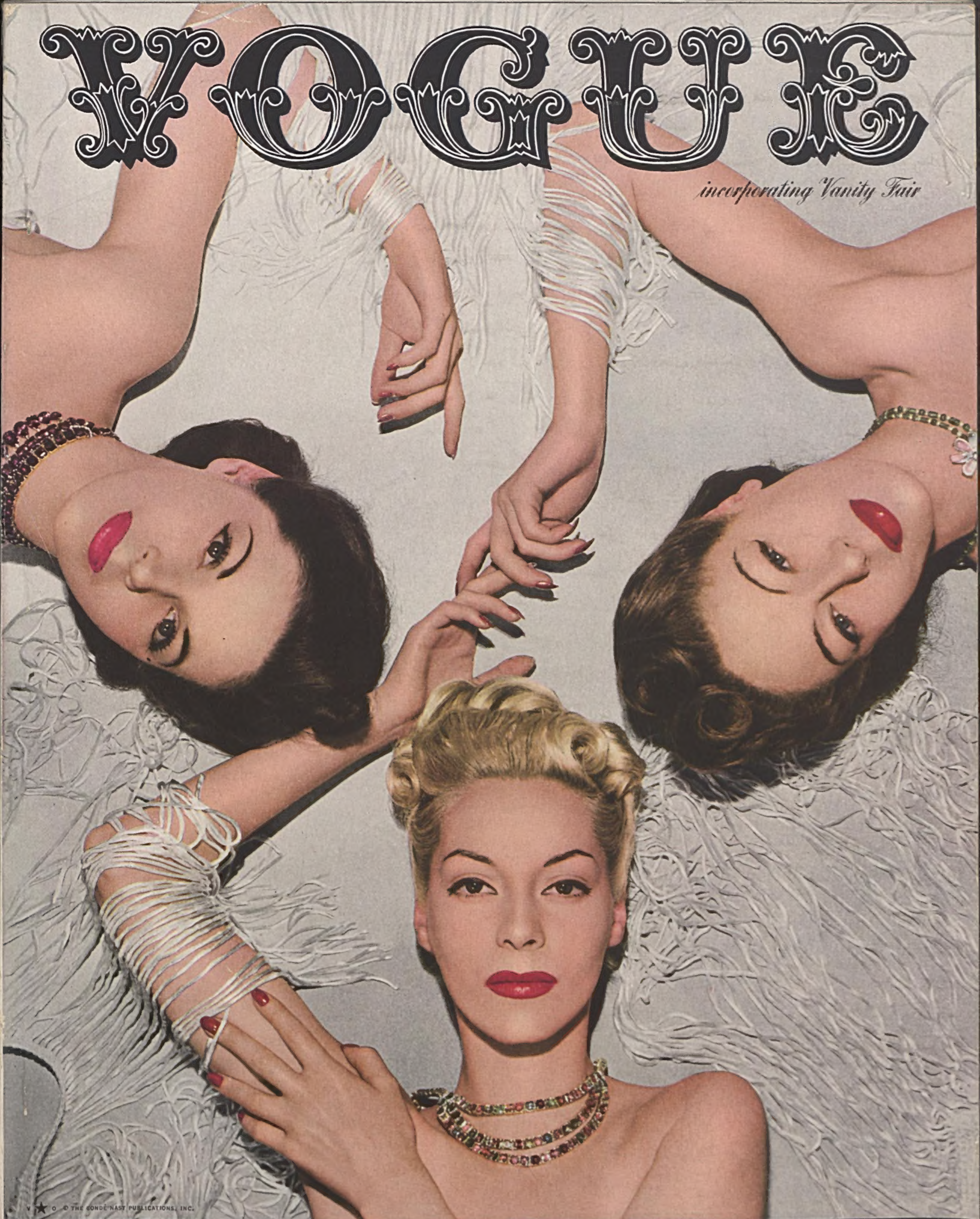


VOGUE

incorporating Vanity Fair



★ © THE CONDE NAST PUBLICATIONS, INC.

November 4, 1939

VANITY ISSUE

Price 35 cents

A Subsidiary Eden

Enthusiasm for Hawaii is pretty close to unanimous. This is easy to understand when you've been to Hawaii but most difficult to explain when you haven't been there. That's the reason for going.

It will be a gorgeous morning when you arrive in Hawaii. Ahead of you—huddled into the Pacific—will lie a frontier surrounded by sunlight and surf.

Tilting toward the sea will be palm trees, done in a spectrum of purples and banana yellows; sunlight will be flowing into the gardens and the unimagined perfume of countless flowers

will be flowing into the air; sweet music and necklaces of flowers will descend upon you. Reality will seem to fade. *You will have arrived in a subsidiary Eden.*

To describe what follows would be impossible in this space and would put the tensile strength of adjectives to cruel test. But our pictorial booklet "Nani O Hawaii" (with natural color photographs) which any Travel Agent will gladly present to you with his compliments—and ours—will give you a pretty good idea of what it is all about.

Moreover, he can suggest what to do and when to do it. Tell you about the four Islands, Hawaii, Maui, Kauai and

Oahu... about Waikiki... sports and innumerable diversions... frequent sailings of giant liners from Los Angeles, San Francisco and Vancouver, B. C. ... steamer and hotel tariffs... and supply answers to your other questions. Really, your Travel Agent can be very helpful.

This advertisement is sponsored by Hawaii Tourist Bureau, Honolulu, Hawaii. Branches: 221 Market St., San Francisco; 702 W. Olympic Blvd., Los Angeles, Calif. A non-profit organization maintained for your service by

THE PEOPLE OF HAWAII

Hawaii



Tom Russell



GOLD AND TOPAZ QUARTZ BROOCH	*83.
PEARL NECKLACE	4600.
DIAMOND WATCH BRACELET	1000.
DIAMOND RING	370.

TIFFANY & Co.

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SMART DESIGN AND FINE WORKMANSHIP

FIFTH AVENUE & 37TH STREET
NEW YORK

STERLING SILVER SANDWICH PLATE	\$28.
STERLING SILVER COCKTAIL MIXER	85.
STERLING SILVER CIGARETTE BOX	27.
TWELVE COCKTAIL GLASSES	7.
SPODE RELISH DISH	48.
CLOCK, 5 1/4 INCHES	48.



"Silver Flute" by
**LOUISE
 BARNES
 GALLAGHER**

Zippered in front with twenty inches of sleek Conmar Slide Fastener, this shimmering silver cloth afternoon dress cleverly achieves an inverted champagne glass silhouette. Conmar, an advanced development in closures, with tiny teeth that mesh like magic, is widely favored today, for fashion finesse, by America's great designers.

Dress exclusive with
**BONWIT
 TELLER**
New York



CONMAR PRODUCTS CORPORATION
 BAYONNE, N. J.





My last Duchess. Magnificent original by that great dressmaker, Nettie Rosenstein. Nineteenth Century *ensemble* of snowy white Russian ermine court jacket and tricorn topped shining black. A stiff farthingale is worn under the gown's extended skirt to make the magnificent silk satin billow out like a ship in full sail. Gown, 235. Ermine jacket, 595. Muff, 95.

MISSSES' GOWNS—SIXTH FLOOR

BONWIT TELLER • FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

MY NEWEST PERFUME

Jabot



**LUCIEN
LELONG**

jay thorpe



Mink..

Presenting a new Jay Thorpe fashion that will sweep the Winter scene . . the fingertip length coat of natural mink, worked with "inverted" skins to emphasize the dusky shadows of the fur.

FIFTY-SEVENTH STREET WEST, NEW YORK



A gown, reminiscent of grandmother's day, made of rose silk taffeta. The back is veiled in black lace with a rayon and cotton design outlined on a silk net ground.

Grandmother knew a thing or two. For special occasions it was always Silk.

And for that new fall look fabric is an important part of fashion. Whether satin, taffeta, crepe or velvet is your choice make certain you are getting quality silk. You will respond to the charm and beauty of a silk gown and will enjoy the security of knowing it will see you through the gayest of evenings and still will retain its freshness and charm.

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK



George Platt Lynes

The Coat with the Double Tiers... Magnificent individualist, its twin fur-bordered flares stemming from a tight-curved waist to create a silhouette of infinite drama. This variation of the Molyneux theme, in black woolen, smooth as your mirror, sumptuously banded and collared with Persian lamb. 250.00 in the Misses' Coat Salon, on the Third Floor **Lord & Taylor...** Fifth Avenue from 38th to 39th Street, New York City

JERSEYS FOR NOVEMBER

• The cheerful friendly feel of these new Jerseys, is something to write home about. Their clean-cut lines yield perfect fit—Their snug comfort offers the ideal foil—on crisp November days. You'll like the way they side-step wrinkles. You'll like their tailored smartness. You'll love their blend of light freedom and warmth—

***So slip into Jerseys
—it's the thing to do!***

*Rulu Wool Jersey (rayon back)
by William Heller, Inc.*

Below: 743 black \$35



Above: 742 black \$35



Tell us where you are; and we'll name the store.

IN NEW YORK
at Russeks

IN WASHINGTON, D. C.
at Woodward & Lothrop

IN LOS ANGELES
at Bullock's-Wilshire

IN DETROIT
at Himelhoch Bros.

IN INDIANAPOLIS
at L. S. Ayres & Co.

IN DENVER
at Neusteter Co.

IN PHILADELPHIA
at The Blum Store

IN PITTSBURGH
Joseph Horne Company

IN BOISE, IDAHO—*The Mode*

Charles Armour, Inc.

498 SEVENTH AVENUE • NEW YORK CITY, N. Y.

DRIVE A LaSalle!



FOR Performance, Comfort AND Economy

THE BIGGER, FINER, NEW LaSALLE, pictured in thrilling action just above, is tailor-made to feminine requirements. And we're not speaking only of its mode-of-the-minute smartness and unreserved luxury. We refer to the things that count most in day-to-day driving—*performance, comfort and economy.*

We could tell you the "why" of LaSalle's special fitness to be *your* car—but there's a better way to prove it. Get in touch with your Cadillac-LaSalle dealer and *drive* a LaSalle.

Do the difficult things. Weave through heavy traffic... swing into a parking space so small you'd normally pass it by... drive down a road so rough you've formerly avoided it. You'll find that LaSalle's alert and lively Cadillac engine performance, and Cadillac-designed controls, take all terror from

traffic and end all parking problems—that Cadillac standards of comfort make *all* roads seem *half* as long and *twice* as smooth.

And there's a highly practical reason, too, why the new LaSalle will delight you. Economy is as much as 10% greater this year—and that means that few cars are a match for LaSalle in all-around thrift!

Why not take a ride today and get the whole magnificent story!

If performance comes first with you, then so will LaSalle—because, underneath its shapely hood is a Cadillac V-8 engine, more powerful than ever, and even more economical!

A GENERAL MOTORS VALUE

V-8

NOW—A GRUEN VERI-THIN*

WRISTWATCH FOR WOMEN!



Left wrist
VERI-THIN GRACE
15 jewels, yellow gold-filled
case, \$29.75
Center wrist
VERI-THIN CAPRICE
17-jewel Precision, yellow or
white gold-filled case, \$33.75
Right wrist
VERI-THIN FAWN
15 jewels, yellow or white
gold-filled case, \$37.50

Lucky Lucky Wrists

● They're wearing the newest . . . and the smartest . . . wristwatch in the world. Its name is Veri-Thin. Its maker is Gruen. It's so thin you'll hardly believe your eyes. So comfortable you'll have to look twice to be sure you have a watch on. So strikingly right that the first in your crowd to own one is due for a lot of green-eyed attention!

Modestly priced for all its sensational newness, Veri-Thin is the result of an ingenious and exclusive Gruen idea for slimming-down a watch's insides . . . without cutting down either accuracy or ruggedness.

Only the genuine Gruen Veri-Thin has the name printed on the dial. See it at Gruen jewelers' now . . . along with other Gruen watches from \$24.75 to \$250; with precious stones, up to \$2500. Write for folder.

The Gruen Watch Co., Time Hill, Cincinnati, O., U.S.A. In Canada, Toronto, Ont.

**HOW GRUEN VERI-THIN*
ACHIEVES THINNESS WITH
FULL-SIZE PARTS**



This photo diagram shows how the full-size, rugged working parts of the Veri-Thin movements are brilliantly arranged to fit completely within the thin, curved case without sacrificing accuracy or dependability. By this ingenious arrangement of the wheel-train, it is possible to slope the case downward on both ends and sides for extreme thinness and streamlined styling.

*REG. U. S. PATENT OFFICE
PATENTS PENDING



VERI-THIN CONTOUR, 17-jewel Precision movement, yellow gold-filled case \$39.75



VERI-THIN FANTASY, 15 jewels, yellow or white gold-filled case set with 2 fine diamonds \$39.75



VERI-THIN VISION, 17-jewel Precision, yellow gold-filled case set with 4 fine diamonds \$49.75



GRUEN *Veri-Thin**

GIFTS FROM YOUR JEWELER ARE GIFTS AT THEIR BEST

COPYRIGHT 1939, THE GRUEN WATCH CO.

In the Trousseau



or under the Tree



December Brides . . . your special attention, please!

Right now is the perfect moment to announce that you are hoping to be given a complete trousseau of luxurious and long-wearing Wamsutta *Supercalc* sheets and pillow cases to start your house-keeping. Let it be known that they can be (1) a Christmas present, (2) a wedding present, or (3) a Christmas-wedding present combined. Suggest that some of these beautiful colors of Wamsutta *Supercalc* with monograms, featherstitching, blanketstitching, etc., would not come amiss. (The stores have many others to show you).

Send for "A Guide for the Bride," showing how many sheets and pillow cases you need. And inclose 30 cents if you'd like a 12 x 18 boudoir pillow case that isn't sold in stores. Regular value, 65 cents. Address: Department V-6, WAMSUTTA MILLS, New Bedford, Mass.

WAMSUTTA *Supercalc Sheets*

REG. U. S. PAT. OFF.

The golden splendor of Dorothy Gray

Sierra Gold



RICHLY important fashion news! Sierra Gold—a brilliant, Ripe gold-red—part of the vogue for opulence. A new make-up that lends wintry skin a look of exuberant vitality. For wear with golden leopard and other tawny furs, with velvets and duvetyns in leaf green, pumpkin yellow, burnished copper, bark brown. In Dorothy Gray lipstick and rouge, perfectly matched. Creamy-soft, indelible as can be. *Sierra Gold Lipstick*, \$1. *Cream Rouge*, \$1.25. *Compact Rouge*, \$1.



Leopard hat and coat
by courtesy of
REVELLON FRÈRES



Portrait Face Powder—Ideal for sensitive skin. Contains no orris root, starch, or other ingredients generally suspected of arousing allergies. Its emollient ingredient helps guard skin against drying effects of cold wind, indoor heat. In shades keyed to *Sierra Gold* make-up...*Aureate* or deeper *Glo-Rachel*, \$1.

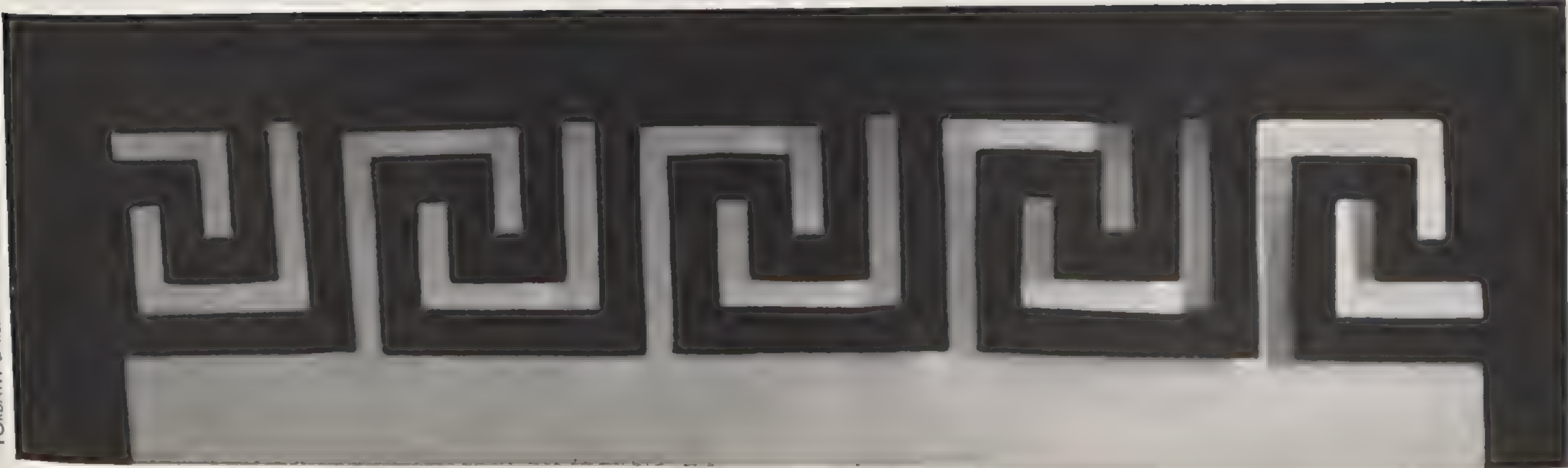
Special Dry-Skin Mixture—Rich, lubricating night cream for dry skin inclined to lines, flaky patches. Use regularly to offset the drying effects of wind, cold, steam heat. Coaxes your skin to feel infinitely smoother, more supple! \$2.25, \$5, \$8.

DOROTHY GRAY SALONS . . . 683 Fifth Avenue, New York...Paris...London. Dorothy Gray Salon treatments are also available in smart stores in the following cities: Los Angeles Denver...Washington...Boston...Milwaukee Buffalo . . . Norfolk . . . Chestnut Hill, Philadelphia...San Francisco...Seattle...Brussels Amsterdam . . . The Hague . . . Rotterdam Cannes . . . Nice . . . Monte Carlo . . . on the Grace Line "Santa" ships . . . and on American Republics Line "Good Neighbor" ships.

DOROTHY GRAY

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Henri
Bendel
10 WEST 57
NEW YORK

FORBATH & REJANE



Quaker Glamour

Sleek, sheer, youthful, Quaker Stockings give that desired new "illusion of fragility." Yet they are as easy on the budget as they are on the eyes. For dull-luster crepe-twist silk makes them re-



markably resilient to wear or snagging.

Prove it. Get three pairs from your Quaker dealer and note their economical service. In all the fashionable colors at 85¢ to \$1.35 per pair.

Quaker Hosiery Company

330 Fifth Avenue • New York

*Reg. U. S. Pat. Off.

Also makers of the famous Quaker Net Curtains and Lace Dinner Cloths

I. MAGNIN & CO.
FASHIONS THE COAST
SAN FRANCISCO • LOS ANGELES • SEATTLE
AND OUR OTHER CALIFORNIA SHOPS





The More You Know About Vitamins . . .
The More You Will Appreciate

VITAMINS Plus

36 days' supply . . . \$2⁷⁵
(72 Capsules)



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BIOLOGICALLY
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VITAMINS *Plus* is high in quality, high in potency, high in the esteem of thoughtful people who have given the subject of vitamins careful attention. Highly concentrated, it comes in tiny, easy-to-take capsules. VITAMINS *Plus* contains Vitamins A, B, C, D, E and G plus Liver Concentrate and Iron.

ON SALE IN FINE DRUG STORES AND DEPARTMENT STORES THROUGHOUT THE WORLD

VITAMINS PLUS, INCORPORATED • 370 LEXINGTON AVE., NEW YORK, N. Y.



K

ORET presents the world's most famous alligators...superbly soft, superlatively beautiful, a perennial fashion! There's excitement galore in the 36 striking new models, not only handworked, but actually shirred and pleated to capture the feminine feeling of the current mode! And the range of Autumn colors rivals Nature's own...includes Golden Maple, Stormy Grey, all the earthy browns, wine, green, black of course...and the most brilliant sensation of the season: Koret's vivid Scarlet with a capital K!

Polni

Match your Shuglovs to your Shoes this Season

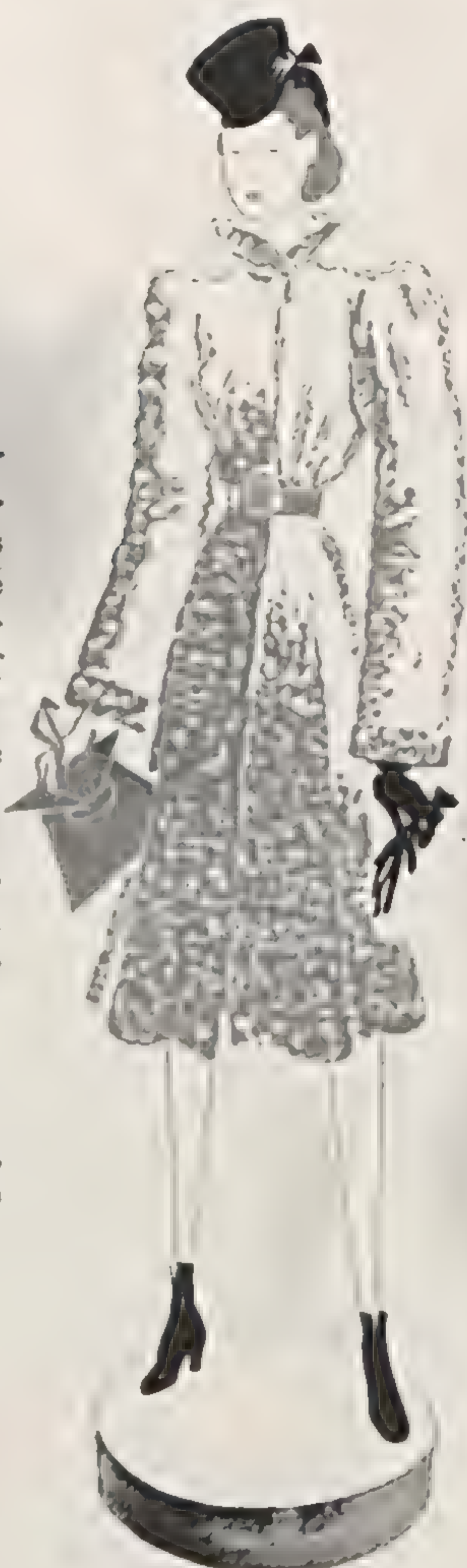


- **TWO** smart step-in shoes? No! *One shoe and one Shuglov!* Notice that both employ stitching, perforations and the "gypsy seam" up the front—important motifs in fall footwear. The *Stitched Calf Shuglov Oxford* also gives you exact effects* of Calf and Boroso—fashionable shoe leathers. Black or Brown. A necessity, if streets are wet or icy!



- **VAMP** (not vampire) interest is another big feature of new shoes. See how the shoe and the Shuglov above *both* sport "apron-vamps." (Both have Moccasin toes, too.) The *Crush Kid Zipper*—as its name implies—matches fashionable Crush Kid perfectly on vamp and counter, while the body of the Shuglov looks exactly like smooth Kid. Wear it with sporty or severely tailored things. Black or Brown. Hidden Talon fastening.

- **WITH DRESSY COATS** of fur or cloth you want simple, graceful lines in footwear. This *Shadow Suede Zipper* is the ideal solution when it rains or snows! It follows the lines of the classic pump (sketched) and provides the same suave combination of dull Suede* and soft sheen Kid*. Delicate tracery trim adds an authentic touch of elegance. Black or Brown. Hidden Talon fastening.



*Exact leather-effects produced by the patented Textran process

YES, you'll find pump, oxford and step-in Shuglovs that duplicate the height and shape of these types of new shoes. High Shuglovs for stormy days simply carry the new foot silhouette *up* in graceful, ankle-hugging lines. Leather for leather*, too, you'll find in Shuglovs just what you choose in shoes. Crush and smooth Kid, Calf, Alligator, Suede, Patent—all reproduced in feather-weight rubber! . . . So select *Shuglovs by Goodrich* as smart as your fine shoes. Go soon, while better shoe shops and departments have your size in all models.



Shuglovs

BY GOODRICH

GOODRICH FOOTWEAR,
WATERTOWN, MASS.

DUNDEE

Towels



*Their luxurious
softness makes
bath time a joy*

Towels for every taste and every fancy — large, small, patterned, plain, gay or subdued — all marvelously absorbent, sturdily woven and modestly priced . . . Dundee Gift Sets are always gratefully received in every household.

LOOK FOR THE DUNDEE LABEL

From the looms of Georgia-Kincaid Mills, Griffin, Georgia, makers of Dundee Towels for over fifty years. Woodward, Baldwin & Co., Selling Agents, 43 Worth Street, New York.





THERE IS A REASON why garment buyers of leading stores throughout the country insist on Forstmann Woolens when purchasing better grade coats, suits and dresses. They are sure of Forstmann's leadership in colors and originality of design. They know that Forstmann quality is the finest obtainable—because they are trained to know woolens. They know that satisfied customers create good-will for their stores. The slight difference in price between Forstmann Woolens and the ordinary kind is more than offset by the tremendous difference in quality—you too can afford the best. Leading stores also sell Forstmann Woolens by the yard. Forstmann Woolen Company, Passaic, N. J. Sales Office: Empire State Bldg., N. Y. C.

When buying garments made of Forstmann Woolens, look for the Forstmann label.



Forstmann Woolens



737—Crêpe Black and White Lingerie—\$35.00



736—Red & Gold—\$39.95



740—Brown—\$35.00



738 Embroidered Lace-Crêpe Skirt—\$59.95



739 Embroidered top—\$50.00

Prophetics

Trade Mark Reg. U.S. Pat. Off.

Some women can't find what they want. Some women don't want what they find — while others have discovered Prophetics.

• Prophetics are dressed with a talented gift for stressing personality . . . yet rich simplicity is their chief charm. This holiday collection covers every important need of the day—from the lunch call to the dinner date—from theatre to the night club—

• *Discover Prophetics for November.*

**Tell us where you are;
and we'll name the store.**

IN NEW YORK at *Russeks*

IN LOS ANGELES at *J. W. Robinson*

IN SEATTLE at *Best's Apparel, Inc.*

IN WASHINGTON at *Woodward & Lothrop*

IN INDIANAPOLIS at *L. S. Ayres & Co.*

IN EL PASO at *Popular Dry Goods*

IN DENVER at *Neusteter Co.*

IN DETROIT at *Himmelhoch Bros.*

IN BOISE, IDAHO at *The Mode*

Charles Armour, Inc.

198 SEVENTH AVENUE • NEW YORK, N. Y.



"For Good Health"

THIS IS THE WAY WE *Live*

YOUR PLACE is in the sun at the Desert Inn this winter. Think of it!—a bungalow-with-a-garden, and a palm tree for shade—delicious food served wherever you want it—and 35 acres for your own private playground. You'd never dream life could be so delightfully informal (surprising, in one of America's most luxurious hotels). Our distinguished guests prefer it this way. They like to be comfortable and free to discover things like palms tinted with silver, gleaming golden sands... and HEALTH.



Send for booklet: "SUN-DINING"
Address Suite 12, The Desert Inn

AT THE

**DESERT
INN**

31 years under original ownership and management of Nellie N. Coffman, Earl Coffman, and George Roberson

PALM SPRINGS

California

JUST 3 HOURS FROM LOS ANGELES

LET IT RAIN—

—ON

HALLIBURTON
Air-Metal TRAVEL CASES

AIR SEALED
against dust and dirt
MOISTURE PROOF
to prevent mildew
CORROSION
PROOF
inside and out
PRECISION MADE
for
lifetime ownership

Unaffected by rain or snow, sleet, salty ocean spray or desert dust, protected in a Halliburton *Air-Metal* Travel Case, whole wardrobes or simple overnight necessities arrive as fresh and clean as when packed, irrespective of length of trip or mode of travel!

Modern *Air-Metal* lends a new social note to the smart luggage field. Its anodized smooth bright finish and high-tensile strength with minimum weight have here been expertly fashioned by air craftsmen into Travel Cases of lifetime distinction. Eight models from which to choose. Priced from \$24.50 to \$67.50. Complete accessories, fittings, zipper compartments, cylinder locks...at department stores and exclusive luggage shops everywhere...write —Eric P. Halliburton, Inc., 4059 Goodwin Ave., Los Angeles, Cal.



THE GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

There's a fresh crispness about the air these late autumn days that makes you throw out your chest, breathe deeply, and feel generally Good. You're out in the open a lot, taking rambling walks or watching a football game every Saturday afternoon. And you know what open air plus appetite equals.

Suppose your walk lands you at the Corner of Fifth Avenue and Fifty-Third Street, and the only way you want to go is toward a restaurant. Or suppose the drive back after the football game lands you in a town in Connecticut in a nearly-starved condition. If you have any foresight, you will whip a Gourmet's Guide out of your purse, carefully stowed away for such an emergency. So be prepared—clip it out right now.

RESTAURANTS—dining

DIVAN PARISIEN
17 East 45th St.

Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad. Luncheon and Dinner. Finest vintage wines, and liquors. Air Conditioning. Murray Hill 2-9223

THE MARGUERY—RESTAURANT FRANÇAIS
270 Park Ave.—WI. 2-8494. Famous for the real Filet of Sole Marguery and hot hors d'oeuvres. Parisian Specialties every day. Lunch—Dinner—Cocktail Hour.

JANE DAVIES'
145 West 55th St.

Luncheon 55c, 65c, 75c. Vintage Wines. Dinner \$1 and \$1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner \$1.10 & \$1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon \$1—Dinner from \$1.50 in the Main Dining Room. Dollar London-Buffer-Dinner before theatre in the Bar.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to \$1.25

KENTUCKY SERVES A MEAL

Featuring Kentucky Mint Juleps. Luncheon from 75c—Dinner from \$1.00 to \$1.50. Elizabeth D. Reynolds, Inc., 15 East 48th St.

MIYAKO—JAPANESE CUISINE, 340 W. 58th St. Columbus 5-0577. Famous original Sukiyaki—cooked right on your table. Tempura Cuisine. Excellent luncheon & dinner. Open 12 to 11 P.M. Air Conditioned.

CHAMBORD—803 Third Avenue, N. Y. (EL 5-7180). French Cuisine for the gourmet. Novel kitchen behind glass. Cellar for "Connaisseurs". Lunch from \$1.00. Dinner from \$2.00. Air conditioned. Closed Sundays.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. Wickersham 2-2224.

JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "onion soup", Chateaubriand Steak. Dinner \$1 up; lunch 65c. Janet entertains. Visit our bar. Closed Sundays. Columbus 5-8717.

CAFE TROUVILLE

112 East 52nd St. Open for luncheon, cocktail hour and dinner. Entertainment during supper.

WHITE TURKEY TOWN HOUSE

Thanksgiving Dinner

Bountifully served in the appropriate Colonial setting—an event that will long be remembered. Served both at the Town House and at the White Turkey Inn, Danbury, Conn. By reservation only. Brochure giving details mailed on request to White Turkey Town House, 1 University Place, N. Y. C. AL 4-8029.

BARBOUR

1 West 52nd Street at Fifth Avenue. Special three course luncheon \$3.60, served 11:45 to 3. Four course dinner \$1. Soundproofed. Bar and Grill.

CAFE ST. DENIS—11 East 53rd Street, EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from \$1.25. Also à la carte.

SCHRAFFT'S. Home of Fine American Cooking. Breakfast, Luncheon, Afternoon Tea, Cocktails, Dinner, Supper, Sodas, Ice Cream, Cakes, Candy, Club. Dinner \$1.35. 38 Schrafft's in Greater N. Y.

LA CRÉMAILLÈRE

Formerly on the Roof 30 Central Pk. S., now 24 E. 62nd. Cocktail lounge. Cuisine and Cellar of reputation. Lunch from \$1. Dinner from \$1.75. BIL 4-9671.

KUNGSHOLM, 142 E. 35 St.

Prix Fixe Luncheon 75c. Dinner de luxe from \$1.25 including Smörgåsbord. Cocktail Bar & Lounge. Music by Muzak. Swedish specialties. EL. 5-8153

RESTAURANTS—dining

4 W. 49th SUSAN PALMER 11 A.M. to 11 P.M. No better food any place at any price. Specialties every day by popular demand. Luncheon from 65c—Dinner from \$1.00. Try the famous oyster bar.

COLBERT 12 East 49th Street. Luncheon from \$1.25. Dinner from \$2.00. Sea Food Bar—Beefsteak Garret. One of America's most unusual Restaurants. French Cuisine. Plaza 8-1805.

PATRICIA MURPHY'S Candlelight Restaurants. The Barclay—33 E. 60th St., Manhattan. The Candlelight—114 Henry St., Brooklyn. Sophisticated American Foods.

THEODORE'S RESTAURANT, 4 East 56th Street. Plaza 3-6426. One of New York's outstanding restaurants. Luncheon \$1.25. Cocktails, Dinner \$2. Closed Sundays. Le Ruban Bleu open 11 P.M. to 4 A.M.

RESTAURANTS—with dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine. Luncheon, Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations. Plaza 3-8837.

LARUE—45 East 58th Street, Vol. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

ST. MORITZ-ON-THE-PARK, 50 Central Park South. Dinner and supper dancing in the Cafe de la Paix, featuring 'Round the World Bar and Sidewalk Cafe. The home of the famous Rumpelmayer's.

LOUNGE BAR

WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

FOOD FOR BEAUTY

HELENA RUBINSTEIN'S ZURICH LUNCHEON 715 Fifth Avenue. Where smart women learn to diet for streamlined vitality in an atmosphere of international chic. Four-course luncheon, \$1. to \$1.50.

LONG ISLAND

ROUND HILL RESTAURANT. Séjour des Gourmets, So. Huntington. Cuisine Française. Dining al fresco. Wines & Liquors. Open all year. 34 miles from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

NEW JERSEY

HANS CHRISTIAN ANDERSEN, Paramus. 15 min. from Geo. Washington Bridge. Route 4. Luncheon, cocktails, tea, dinner. Dutch Oven Chicken & Cape Cod Pecan Pie. Closed Mondays except holidays.

OLD MILL INN—Route 32 between Morristown and Bernardsville. Picturesque old inn amid historic surroundings. Delicious food. Fine wines and liquors. Outstanding country restaurant. Air conditioned.

CONNECTICUT

1836 HOUSE in Torrington, opened this year. Twenty miles north of Waterbury. Delightful Colonial rooms and superb food at beautiful estate on Main Street, yet in the country.

WASHINGTON

HARVEY'S FAMOUS RESTAURANT—1107 Connecticut Avenue. Famous for notable dinners and distinguished diners since 1858. Your Washington visit should include this far-famed epicurean rendezvous in the Nation's Capital.

Vogue will be very glad to aid you at any time by answering your questions about schools and camps both here and abroad

SCHOOL DIRECTORY

Write to Miss Marian Courtney, Vogue's School and Camp Bureau, 420 Lexington Avenue, New York, or telephone: MOhawk 4-7500

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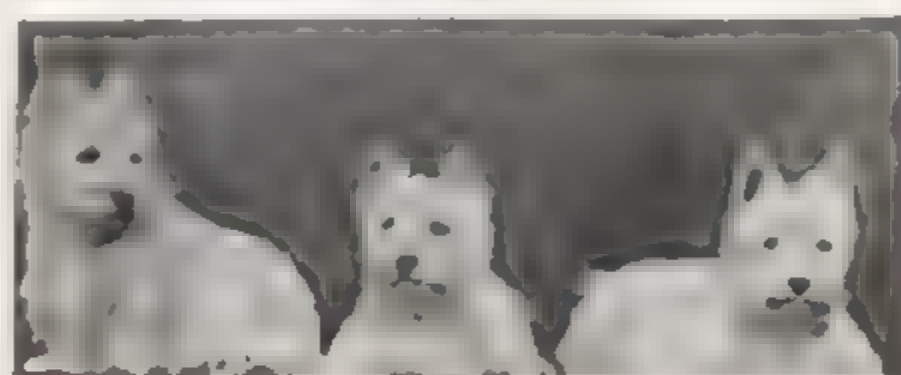


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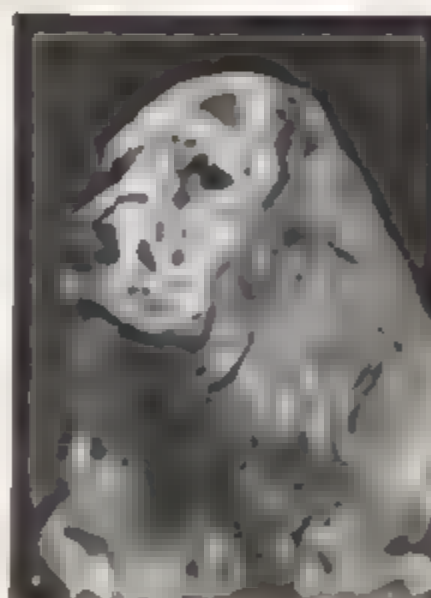
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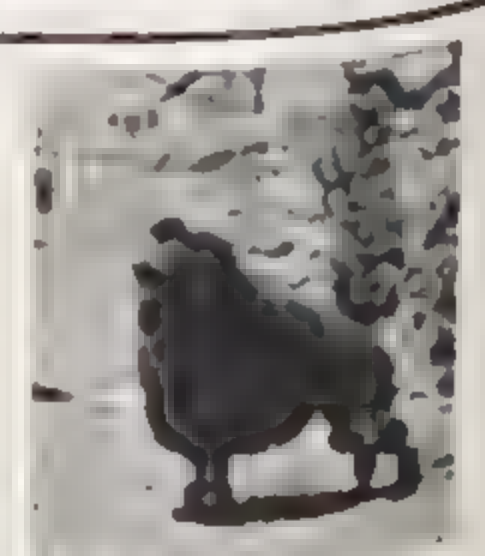


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THE DOG MODE



Mrs. Francis V. Crane, who introduced the breed to
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Pyrenees Mountain Dog

WERE I asked to name the ideal all-round dog for a country place, I would unhesitatingly nominate the Great Pyrenees. I well realize that one can not make such a sweeping generalization and have it effective without sound reasons as a background. So let us consider first what man really expects and asks of his ideal canine companion.

The first requirement, it seems to me, should be a trustworthy and honest disposition. This feature is paramount in the Pyrenees. Never have I met a cross Pyrenees, even in old age when so many breeds become "grumpy." The second point would be a lovable and kind character, and in this, too, the Pyrenees excels. His intense devotion includes the entire family and home, and he will guard both carefully and devoutly with a seriousness that characterizes the breed in work and play. The Great Pyrenees loves children and will tolerate anything from them, entering into play whole-heartedly and striving always to please by romping, or by pulling a sled, or swimming, or riding.

Thirdly, mankind wants a dog of keen and almost super intelligence, both from the standpoint of training and intuition. Here again the Great Pyrenees is a master. Whether or not years of intimate association with mankind on the lonely slopes of the Pyrenees Mountains have endowed the breed with its almost uncanny understanding of man and his ways, it is certainly true that this grand breed seems to anticipate and dote on its master's every whim and wish.

The Great Pyrenees is tractable, and yet possesses a mind of his own, which gives him a strength of character and an individuality missing in those breeds that seem incapable of thinking for themselves and of getting out and doing things and having experiences on their own!

OF VOGUE



Seven Great Pyrenees puppies who first saw light of day at the kennels of Dr. and Mrs. F. W. Seward

Fourthly, man wants his companion to be both beautiful to look at and an ornament for his home, admired by his friends and yet impressive enough to command respect from any would-be intruder. The Great Pyrenees is claimed by many to be the most beautiful dog in the world. His size and poise stand him in good stead when it comes to commanding respect, and his deep bark, when uttered for a purpose, leaves no doubt of his warning that all is not well about his home.

The Great Pyrenees is a philosopher at heart, and a hero-worshiper without being a "musher." He is naturally clean in his habits, easily kept in condition, and tidy in appearance, because of the coarse texture of his coat. He is placid and quiet in the house. He is an affectionate great fellow and, above all, is a perfectly natural and unspoiled, ancient, pure-bred breed exhibiting no artificiality and requiring none to make him fit for his place in the dog régime. He is hardy in the coldest climates and, while self-reliant and capable of caring for himself, is never so happy as when living in the closest intimacy with his master and his master's family.

To understand the personality of the Great Pyrenees, one must glance back through the ages and see the effect produced by environment and occupation. A mountain-dwelling breed of the Mastiff race, originating in Asia Minor in the centuries before Christ, the Great Pyrenees migrated into Europe, probably in two sections. The first, coming by sea with the Phœnician traders to Spain, settled high up on the Spanish side of the Pyrenees; the second, crossing Europe with the Aryan hordes, came into the French Pyrenees and in these adjoining areas reunited with the first.

Being a race indigenous to a mountainous country, we find those traits which one would expect with such a background—a ruggedness en-

(Continued on page 28)

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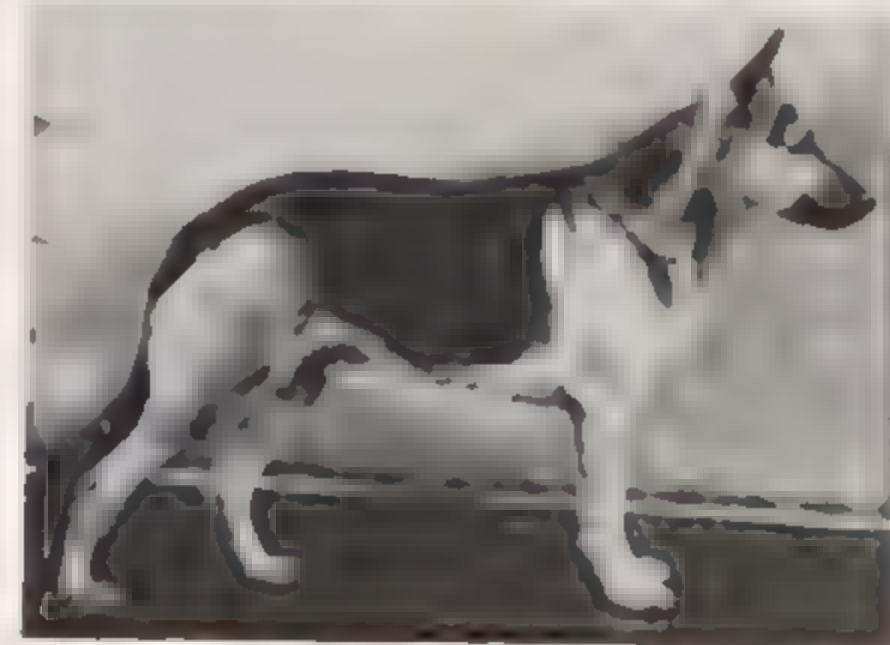
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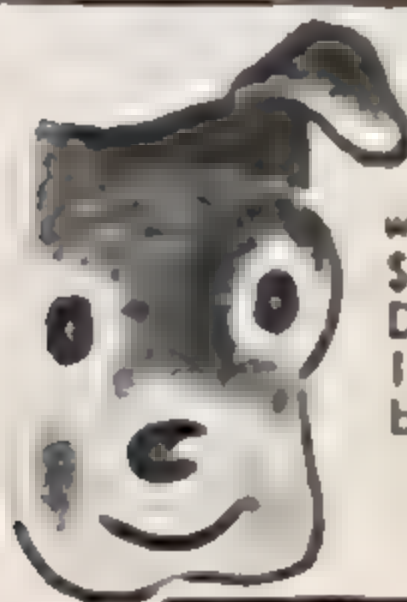
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Satisfaction Guaranteed

THE DOG MODE OF VOGUE



Mrs. F. Butcher's "Prince" shows a Great Pyrenees' love for and devotion to his master's children

(Continued from page 27) hanced by a double, weather-resistant coat; a steadfastness of purpose bred from constant use as the guardian of valuable flocks from the attacks of animals and thieves; a dreamy, peaceful nature—the heritage of those who live in solitude in high places—resulting in that far-away look in the eyes so elusively called "The Pyrenean expression," and so characteristic of the breed. We find, too, a majesty of bearing becoming to the respected, beloved, and important adjunct of every shepherd; and a depth of devotion possible only to those who must live intimately alone with another.

Fortunately for the Pyrenees, his beauty and charm of character so endeared him to the royalty and nobility of France that we find him becoming the court dog at the time of Louis XVI. and the accepted guardian of many of the famous châteaux in the years to follow. The association with the aristocracy imbued the breed with a wider understanding of mankind and has left its mark in a very aristocratic bearing and perfect gentlemanliness.

But the breed was destined to play a rôle of helpfulness for his fellow canines, as well as humans, and so we find him becoming one of the ancestors of the Newfoundland dog after he had been taken to Newfoundland by the Basque fisher folk in the seventeenth century.

MARY W. CRANE

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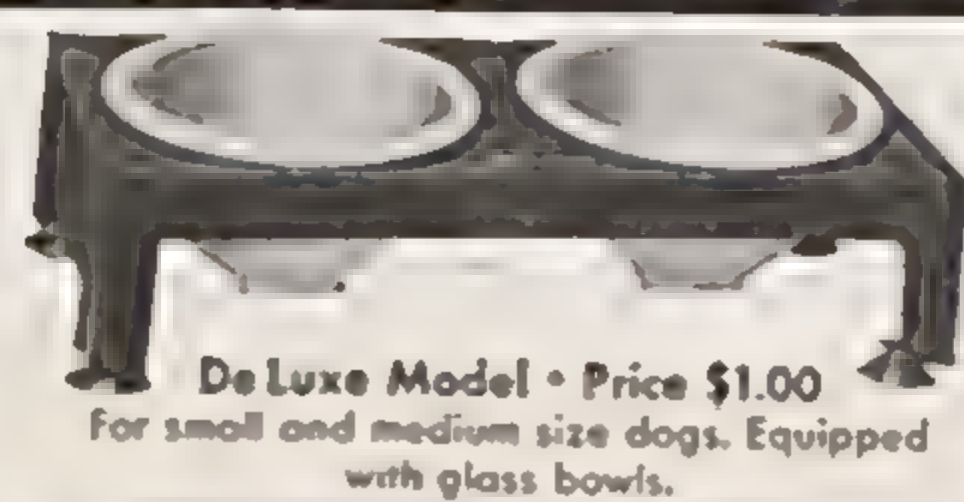
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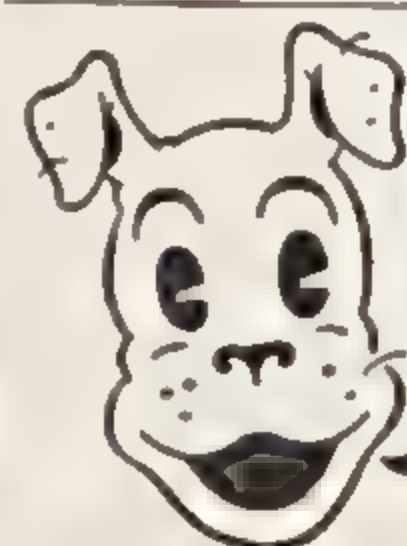
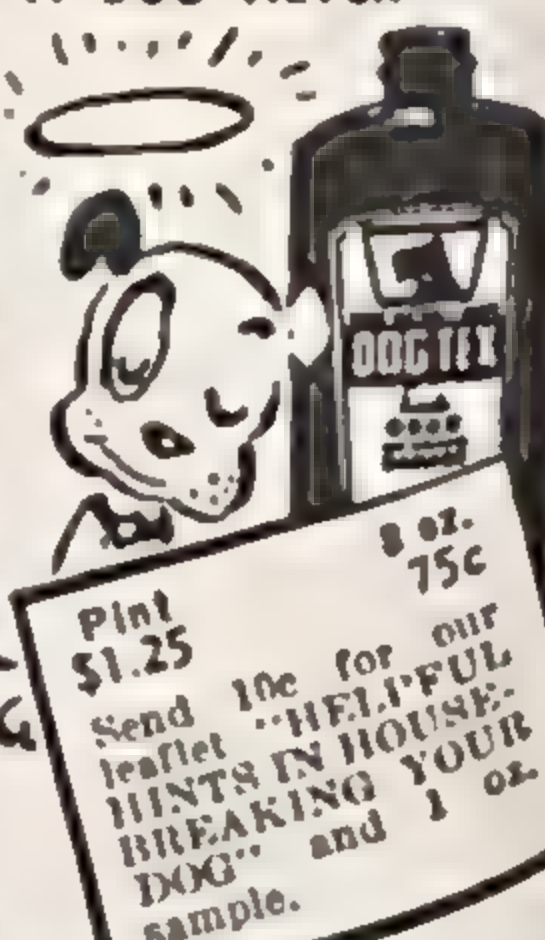
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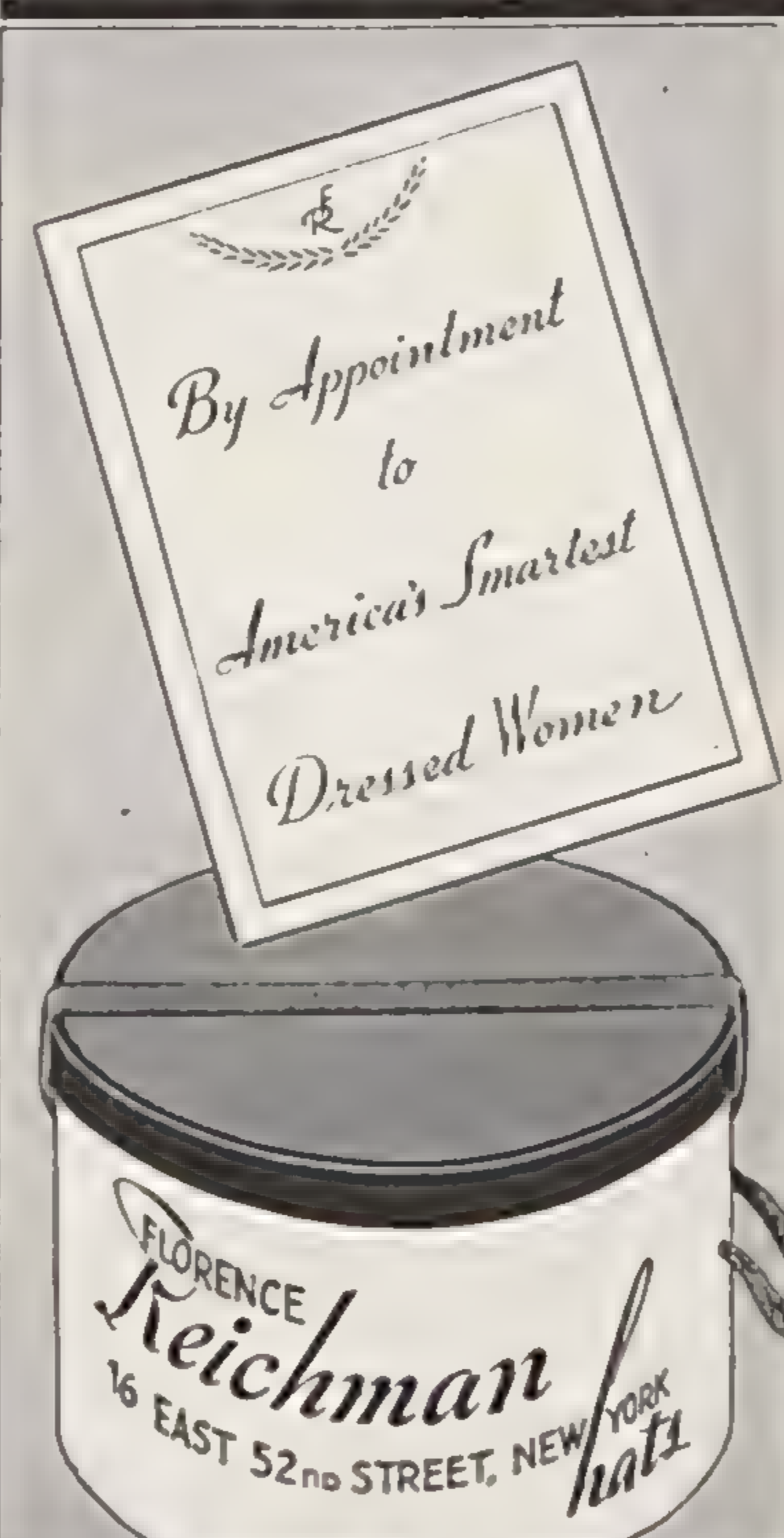
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No wedding without one



No wedding is complete without a honeymoon, but the battle-field is scarcely indicated for the beginning of conjugal life. The

much-quoted British house-painter who, on his marriage-eve, posted a sign asking Hitler not to disturb his bliss, but to remember that he, too, was a painter, may have inspired the Travel-On Bureau to make a study of safe places for honeymooners to go.

Because honeymoon destinations are always secret, Travel-On will not name the place, four hundred miles from New York, that is recommended by the Bureau; that is, twelve hours by car, or eight hours by train. There one finds an attractive hotel, famed for its luxurious suites, eighteen-hole golf course, tiled swimming-pool, tennis-courts, scenic location, and—well, it's Travel-On's secret.

Another whisper tells of leaving by plane at nine in the evening, flying south until noon, and, in a foreign country (your guess is as good as ours—might it be Cuba?), lying in the sun on a magnificent white beach belonging to the most unusual club in American waters. Or Honolulu, or Sun Valley, or Mexico City, or—refuting all nonsense-reports of Bermuda—booking passage on the *Nieuw Amsterdam*, or—now, don't tell us any more, or we'll be looking for a honeymoon ourselves.

If you are planning one, the Travel-On Bureau at the Ambassador Hotel, Wickersham 2-1000, will guide you to a safe haven. (Mr. Caston C. Edmonds is in charge of Honeymoon Tours.)

Worth repeating

We have spoken of the Caviar, at 18 East Forty-Ninth Street, but not enough can be said about the excellent food and service of this restaurant. It is not a place to drop in for a hasty bite or with a companion who intrigues you too much. Your attention to the palate must be undivided. The mouth-watering menu presents, among other things, snails, grouse, breast of guinea-hen with wild rice, and a bewildering choice of hors-d'œuvres and fine cheeses. The wine list is especially good. The service of the restaurant becomes the personality of the restaurant, under the supervision of the maître d'hôtel, Raymond.

52nd Street snacks



The Little Old Mansion on Fifty-Second Street has come forth with a new idea for lunchers-in-a-hurry. Called the Minute Bar (minute refers here to time and not space), it

is one flight of curving stairs above the Florentine dining-room. Here, in a cool aqua-plastered room, the specialties of the house—such things as Southern baked beans (quite different from Boston beans), Virginia ham, black bean soup, chilli, and one very special pie or cake daily—are available for a Minute Snack.

To silence the cries of devotees of Gladys Caton Wilcock's Southern Mecca, we hasten to say that the dining-room remains open for full luncheons and dinners, and the food is as superb as ever. The pecan pies and hot rolls are still luscious—there's no other word for them. And for those who turn up their eyes to heaven and moan faintly that everything good to eat is fattening, there's Mrs. Wilcock's Health Luncheon, beginning with fresh carrot-and-celery juice, as a contradiction. We don't see how the food at the Little Old Mansion could fail to be good, with two cooks from North Carolina, named Randolph Reeves and Carrie Curry, in the kitchen. Carrie Curry, incidentally, is the sister of Pearl Broadway, Mrs. Wilcock's almost legendary servitor of a few years ago.

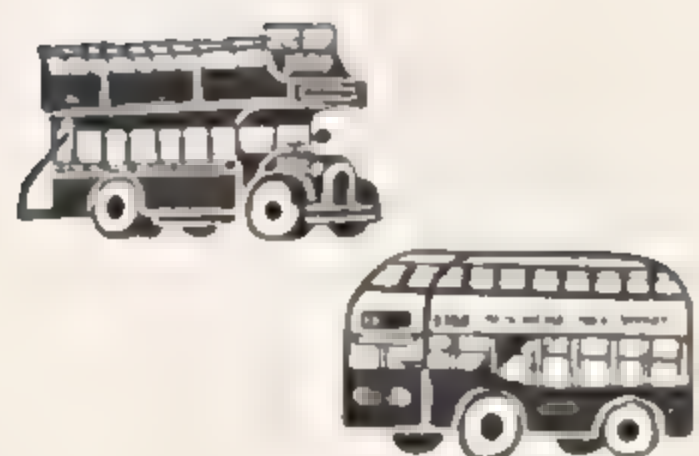
White tie and tails

On Friday evening, November 3, a dinner will be given in the Grand Ballroom of the Waldorf-Astoria by the Metropolitan Opera Guild, Inc., as a testimonial to Edward Johnson, general manager of the Metropolitan Opera Association and his associates, Edward Ziegler and Earle R. Lewis.

Tickets for the dinner may be obtained from the office of the Opera Guild, 654 Madison Avenue; or by telephoning REgent 4-2410.



THE TOWN



Spanish painter

The first American exhibition of a great Spanish painter, Luis Quintanilla, opens November 6 at the Associated American Artists' Galleries. There are several concepts of America—notably the macabre figure of the Ku Klux Klan.

Quintanilla came here, commissioned by Dr. Juan Negrin, then Spanish premier, to paint five monumental frescoes entitled "A Poem of War," to be hung in the Spanish Pavilion at the World's Fair. These frescoes could not be hung, and they will be shown for the first time in this exhibition. The poet, Archibald MacLeish, composed a poem depicting in words the "Soldiers," "Pain," "Hunger," "Destruction," and "Flight," that are the subjects of the frescoes. The frescoes were first intended as a gift of appreciation to the Abraham Lincoln Battalion from the Loyalist Government of Spain.

The first paintings of the American scene seemed rather groping, as though Luis Quintanilla's brush were still unaccustomed to its new language. The exception to this was the "Portrait of the Bull-fighter, Sidney Franklin—the Kid from Brooklyn"—perhaps here there was a meeting of the two languages that satisfied the creative spirit of the painter. On the whole, the show deserves the sincere recognition of art connoisseurs.

The Beekman

The Beekman at Park Avenue and Sixty-Third Street is your answer to the luncheon, bridge, or wedding reception that assumes *bête noir* proportions if you must have it at home.

The dining-rooms are charming, with walls of Wedgwood-blue and open fireplaces. The maître d'hôtel, Bossard, is extremely helpful, and you couldn't do better than to put the whole affair, from decorations to menu, in his hand.

The Beekman has also been successful with luncheons for men's clubs, professional groups, and once—we were told in hushed tones—one hundred Republicans dined there.

Exhibition by Saul Schary



Mr. Schary's oil paintings at the Milch Galleries, with groups of water-colours and drawings, are in what might be called modern-academic.

The brilliant colours in the oil paintings belie the term academic, although the careful attention to detail in such fine portraits as the one of the ballet dancer recalls it to mind. The still lifes are colourful without sacrificing the pleasant illusion one had as a child—that an apple is red,

an orange is yellow, and a rose is a rose is a rose.

Town gossip



The Latin-Americans have become among the most sought-after of the visiting entertainers in New York this season.

Carmen Miranda, introduced to New Yorkers in "The Streets of Paris," is at the Waldorf-Astoria charming all susceptibles....

....La Conga has an exceptionally good rhumba team that they brought from Havana; also Diosa Costello, a major hit of the 1939 season, is there for a six months' engagement....

....The Calypso band at the Village Vanguard café makes it imperative to buy Calypso records for one's own home against the time when the band has an intermission....

....Havana-Madrid and El Chico vary their programs and their entertainers, but the motif is always the rose-in-the-teeth and the swirl of a scarlet shawl....

....Teddy Rodriguez, perhaps the finest rhumba leader of them all, is at the Versailles....

....Lovely-looking, husky-voiced Elena Romay sings Spanish torch-songs at the Ambassador Hotel....

....In Tony's Trouville, the youth and beauty who have drifted in listen with rapt attention to Gloria Estevez's guitar music, during dinner and supper.

Is the turning to the Latin-American scene a repudiation of one familiar phrase...the beginning of another that might be "Latins are lovely lassies"? "FLANEUR"

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SOCIETY

BIRTHS

NEW YORK

Hoffman—On September 11, in Exeter, New Hampshire, to Mr. and Mrs. Kenneth Landers Hoffman (Ruth Walker Brooks), of New York, a daughter, Louise Sherman Hoffman.

North—On September 6, in London, England, to Mr. and Mrs. Charles P. F. North (Judith Hamlin), a daughter.

Schmidt—On September 4, to Mr. and Mrs. Parbury P. Schmidt (Marguerite C. Osmon), of New Canaan, Connecticut, a son.

Smith—On September 22, to Dr. De Witt Hendee Smith and Mrs. Smith (Mary Campbell Smith), a daughter, Carlotta Smith.

BOSTON

Bourne—On September 25, to Mr. and Mrs. Philip W. Bourne (Mary Elliot Nicholson), of Washington, D. C., a son.

van Nagell—On September 16, to Lieutenant-Commander John Rensselaer van Nagell and Mrs. van Nagell (Rosamond P. Musgrave), of New York, a son.

CHARLOTTE, NORTH CAROLINA

Bradford—On September 10, to Dr. Williamson Z. Bradford and Mrs. Bradford (Mary Speir), a daughter, Elizabeth Gibson Bradford.

Moore—On September 5, to Mr. and Mrs. James O. Moore (Jane Morrison), a son, James Osborne Moore, junior.

DENVER

Phipps—On September 10, to Mr. and Mrs. Gerald H. Phipps (Janet Alice Smith), of Denver, Colorado, a daughter, Sandra Janet Phipps.

ELMIRA

Haskell—On September 16, to Mr. and Mrs. Howard Haskell (Mary Cleveland), a son, Peter Cleveland Haskell.

Kingston—On August 30, to Mr. and Mrs. George P. Kingston (Marion Delaney), a daughter, Alice Marion Kingston.

HARTFORD, CONNECTICUT

Hughes—On September 11, to Mr. and Mrs. Richard Lyon Hughes, junior (Virginia Walbridge Hill), a son, Richard Lyon Hughes, third.

READING

Heizmann—On August 12, to Mr. and Mrs. William Albert Heizmann, junior, a daughter.

SPOKANE

Galland—On August 9, to Mr. and Mrs. Theodore Galland (Elinor Coues), a son, Robert Pearce Galland.

TULSA

Curtin—On August 13, to Mr. and Mrs. John D. Curtin (Marie Meyercord), a son, Michael Edward Curtin.

Diggs—On August 7, to Mr. and Mrs. James B. Diggs, junior (Virginia Francis), a daughter, Elizabeth Diggs.

ENGAGEMENTS

NEW YORK

Arnold-Sampson—Miss Katharine Westerlo Van Rensselaer Arnold, step-daughter of Mrs. Benjamin Walworth Arnold, of Albany, New York, and daughter of the late Benjamin Walworth Arnold, to Professor Edward Sampson, of Princeton University, son of the late Alden Sampson.

Clark-Wood—Miss Georgia Mary Clark, daughter of the late Charles Alexander Clark and Mrs. Clark, of Saint Paul, Minnesota, to Mr. Robert Matheson Wood, of Rapid Creek Ranch, Sheridan, Wyoming, son of Mr. and Mrs. Willis Delano Wood, of New York.

Dommerich-Slocum—Miss Elsa Louise Dommerich, daughter of Mr. and Mrs. Louis William Dommerich, of Greenwich, Connecticut, to Mr. Walter Ware Slocum, of Greenwich, son of Dr. Stephen E. Slocum and Mrs. Slocum, of Ardmore, Pennsylvania.

Jay-Patten—Miss Susan Mary Jay, daughter of Mrs. Peter Augustus Jay, of New York and "Breakwater," Bar Harbor, Maine, and the late Peter Augustus Jay, to Mr. William S. Patten, son of Mrs. Thomas F. Davies, of "Edgecombe," Lenox, Massachusetts, and the late William S. Patten.

Litchfield-Clarke—Miss Jeannette Gilder Litchfield, daughter of Mr. and Mrs. Percy Litchfield, to Mr. George Milton Clarke, junior, son of Mr. George M. Clarke.

DAYTON

Mead-Walker—Miss Louise Mead, daughter of Mr. and Mrs. George Houk Mead, of Dayton, Ohio, and Aiken, South Carolina, to Dr. John M. Walker, son of Mr. and Mrs. G. Herbert Walker, of Old Westbury, Long Island.

KANSAS CITY

Dickey-Rogers—Miss Katherine Hall Dickey, daughter of Mr. and Mrs. Kenneth M. Dickey, to Mr. Randolph Preston Rogers, son of the late Randolph Preston Rogers and Mrs. Rogers.

Middleton-Brewer—Miss Dorothy Middleton, daughter of Mr. and Mrs. Lewis L. Middleton, to Mr. Oscar Southworth Brewer, son of Mrs. Merl L. Brewer.

Morrison-Sloan—Miss Louise Morrison, daughter of Mr. and Mrs. Edwin B. Morrison, to Mr. Herbert Adams Sloan, junior, son of Mr. and Mrs. Herbert Adams Sloan.

MIDDLETOWN

Wiggins-McKeithen—Miss Janet Davidge Wiggins, daughter of Mr. and Mrs. Russell Wiggins, of Middletown, New York, to Mr. W. A. Leland McKeithen, son of Mr. and Mrs. Edwin T. McKeithen, of Aberdeen and Pinehurst, North Carolina.

PHILADELPHIA

Bullitt-Brinley—Miss Dorothy F. Bullitt, daughter of Mr. and Mrs. Logan M. Bullitt, of Chestnut Hill, Pennsylvania, to Mr. William West Frazier Brinley, son of Mr. and Mrs. Charles Edward Brinley, of Chestnut Hill.

PITTSBURGH

Robinson-Pantaleoni—Miss Elizabeth J. Robinson, daughter of Mrs. Leslie Buswell, of Gloucester, Massachusetts, and Mr. William H. Robinson, of Pittsburgh, Pennsylvania, to Mr. Raoul Pantaleoni, son of Mr. and Mrs. Guido Pantaleoni, of Saint Louis, Missouri.

SAN FRANCISCO

Beardsley-Taylor—Miss Emily Yale Beardsley, daughter of Mrs. Samuel Arthur Beardsley, junior, of Utica, New York, to Mr. William Taylor, son of Mrs. Stewart S. Lowery, of Menlo Park, California, and the late William H. Taylor.

SPOKANE

O'Neill-Miller—Miss Ann Elizabeth O'Neill, daughter of Dr. Francis William O'Neill and Mrs. O'Neill, to Mr. Jack Moran Miller, son of the late Monroe Miller and Mrs. Miller.

Matthews-Wallace—Miss Danforth Matthews, daughter of Dr. James Green Matthews and Mrs. Matthews, to Mr. Robert Kessler Wallace, of Chicago, Illinois, son of Mr. and Mrs. Robert F. Wallace, of Laporte, Indiana.



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DECORATOR'S DAY-BOOK

"DECORATIVELY SPEAKING"—Books on decoration are comparatively few and far between, so the appearance of a new one, particularly as practical a volume as Gladys Miller's *Decoratively Speaking*, is good news. The basic facts about historical periods are here, concisely put, and illustrated by simple drawings of details.

At the end of each chapter, there is a valuable summary, which tells you something about the political background, as well as details of colours and design. Probably the most useful chapter is the last, on "Decorating Fundamentals." This tells you as clearly as any one can tell how to go about the business of decorating a room. Nobody, after all, knows all the rules, some of which were certainly made to be broken.

Doubleday-Doran has given *Decoratively Speaking* a handsome cover, too, slate-grey lettered in gilt, with a dashing band of cerise moire ribbon (actual) around its middle.

GREEN AND BEIGE—In the new offices of the American Institute of Decorators, on Madison Avenue, is an impressive conference-room. Light green, dark green, and beige have been used with a great effect of simplicity, leading up to the end wall, which is panelled in Adirondack fir. The pale celadon-green of the carved-patterned carpet and a pair of chairs in bright dark green fabric contrast pleasantly with the bleached-oak conference-table and its beige leather chairs. And against the panelled wall stands a book-cabinet of walnut and ebony with woven raffia doors. A sofa in olive-green silk tweed dominates the side wall.

BAROQUERIE—A good deal of what might be called "Louis-Quatorze Revival" is seen about Fifty-Seventh Street, stimulated perhaps by Christian Bérard's recent work in the theatre. Life-sized and highly coloured are the blackamoor panels imported by Sydney Brown. Each stands in his own marbled niche, gay with coloured plumes and trappings.

In this same vein (and in this same shop) are huge, Venetian-looking paintings, in tempera on paper or on the back of glass, with boldly marbled frames. The subjects are architectural-theatrical, with arches in deep perspective; and in the foreground of one, a harlequin with horse. Others have heaped-up Venetian masks and musical instruments, still against the architectural backdrop. Like the old paintings of this sort, there is endless detail and colour, all done with a dashing brush.

COLOUR SCHEME—In an almost square bedroom lately finished, two walls and the ceiling are painted the palest pink, to match the background of the paper used on the two alternate walls. The very un-Scotch plaid of the paper is in tones of sharp green and rose, which pick up the roses and leaves of the flowered rug on a white floor. Pale grey beds are upholstered in bright rose *toile*, and a pair of square ruby glass lamps have square white taffeta shades.

YELLOW GLASS FIND—This is James Pendleton's wide-framed mirror from Paris—intricately cut blocks of lemon-yellow opaque glass, edged with fine ropes of white glass—difficult to describe, but impressive in weight and colour.

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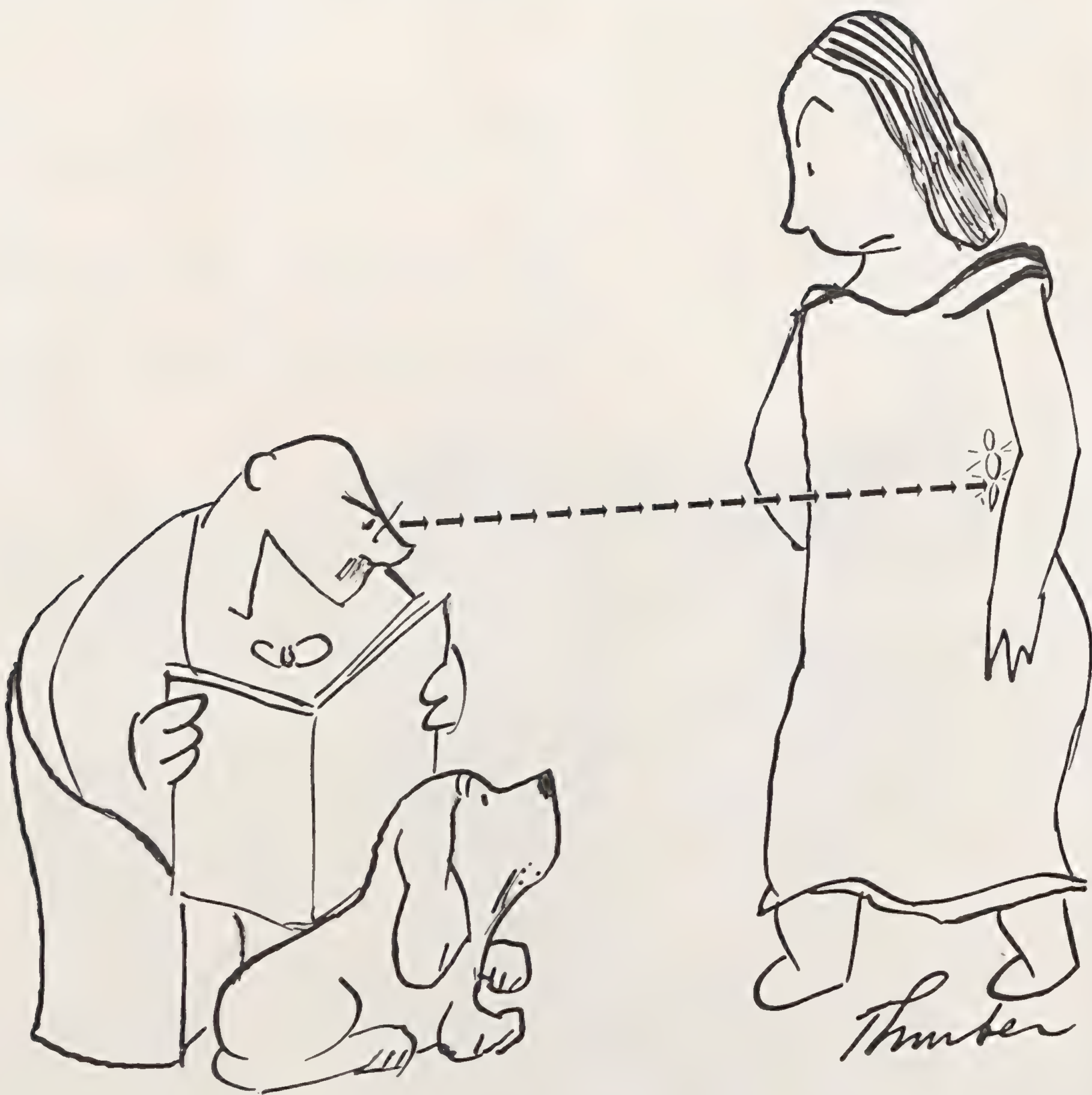
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LET YOU BEND AT THE KNEES

WITH THE GREATEST OF EASE

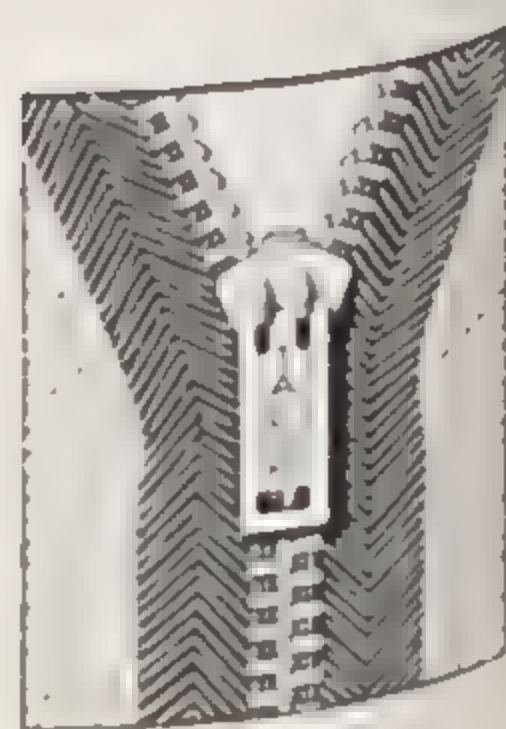


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It's no laughing matter to have "gap-osis"—a show-off placket. Especially nowadays—when everybody's attention is on neat little waistlines. It's wiser to insist on smooth Talon slide fasteners in the plackets of dresses you buy. They're swift, secure. Never gap or pop... Then—to make certain you're getting a really satisfactory slide fastener—"take a second look" for the trademark "Talon"!





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INCORPORATING VANITY FAIR

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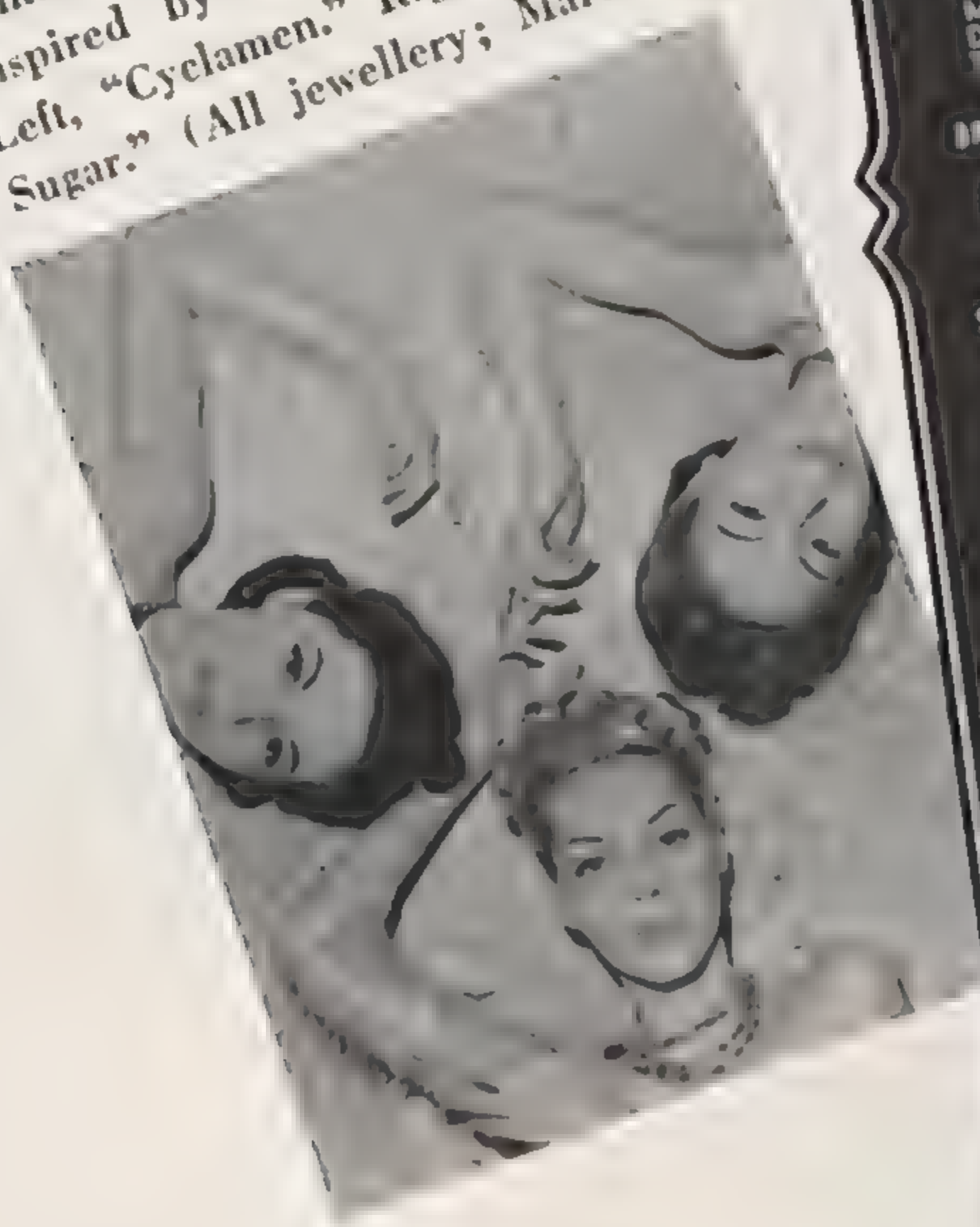
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Horst photographs three graces wearing Elizabeth Arden make-up. Centre, "It's You"—amethystine—inspired by her new perfume. Left, "Cyclamen." Right, "Burnt Sugar." (All jewellery; Marcus)



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Dinner Suit Drama . . . in a Crown Tested Rayon
Hostess pajama, voluminously trousered . . . with embroidery blazoned
bodice. As seen at Bergdorf Goodman. Identified by this mark...



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The First Name in Rayon . . . the First in Tested Quality



Vogue's-eye view of the Vanity issue

They might belong to you—to any woman—those thoughtful eyes above. These days, they take the long view of history...but an immediate view of beauty. They look at head-lines, but they also look at hats. That's as it should be. In a tangled world, there's still a place for vanity and for beauty; women don't stop being women even in war-time. They care how they look. Hence this Vanity issue of Vogue, stocked with new ideas for the face, the figure, the clothes—the very life—that go with those clear, level eyes above. This issue opens eyes to the wry gallantry of London's war-time fashions...vanity-fitted gas-mask cases, A. R. P.* pyjamas of jersey. It opens eyes to new tricks in figure-training, new coiffures, new perfumes. To new designs from a Greek couturier; to a beautiful new Dutch dancer, Karen Van Ryn. It introduces to American eyes Picasso's acid-coloured bright-eyed "Portrait," with Frank Crowninshield's commentary on "The Strange Face of Beauty."

*AIR-RAID PRECAUTION



"PORTRAIT" by Picasso — new to America — to be in the great Picasso show at The Museum of Modern Art

The Strange Face of Beauty

Reasons for the lessening influence
of beautiful women in to-day's world

By Frank Crowninshield

WHAT women, yesterday, were deemed beautiful? Of what ingredients were they moulded? Why, since their beauty was so classical and regular, has their influence become practically negligible? And why have their thrones been usurped by a strange and wholly new order of enchantresses?

Well, for one thing, we have been living in a Freudian age, in which mystery, strangeness, the evocative power of the unreal and the unknown, have a good deal heightened our interest in the unusual, whether in life, in art, or even in women. More and more, indeed, the quality of strangeness has become a paramount element in beautiful women to-day; in society, in art, in literature, on the stage or screen. It was Francis Bacon who explained that there could be "no excellent beauty that hath not some strangeness in the proportion," a short, but admirable summary, by the way, of the romantic attitude as opposed to the strictly classical.

As an example of this, the somewhat disturbing image that gazes at us so enigmatically across the page is, in reality, the portrait of a beautiful woman. That she dwells, palpably, beyond the familiar surfaces of reality, and more resembles Vespalia, the vampire woman, than the ladies we might hope to woo or wed, are not questions primarily involved. The sole and all-important consideration is that she *seemed* beautiful to Picasso, the man who painted her, a genius who, for more than thirty years, has remained the most original, renowned, and unpredictable of living artists. More than any other painter, Picasso tries to enchant us with sagas of strange lands; journeys from which he invariably returns with the most astonishing captures and surprises. Any explorer—a Roosevelt even—may be expected to capture a lion or a tiger in the jungle, but only a true artist can, on returning, place a phoenix or a unicorn at our feet.

Probably, for those of us who happen not to be Picasso, the standards of beauty in women can best be understood by discovering their general and underlying principles; by considering all women as completely assembled phenomena, rather than by reducing them to their several and diabolical constituents. If, for example, we compile a list of a lady's physical ingredients: "two slim ankles, a full mouth, hair like a Henner model, a golden skin," et cetera (as if we were compounding a bouillabaisse), we shall never get anywhere, since it is the creature's total effect, the singularity of her quality, her personal and enveloping aura, with which we are primarily concerned.

Novelists, poets (and lovers, even) are forever attempting to convey an adequate impression of a heroine's appearance by itemizing her physical attributes, as if she were a *carte du jour*. The most notorious (Continued on page 114)

THE PICASSO PICTURE, on the opposite page, is painted in his most recent manner, and will be seen in New York on November 15, when his works—in several mediums, and over a period of forty years—will be put on view. This great retrospective exhibit will include a variety of his paintings, including this arresting portrait of the latest and most exceptional of his models



HORST

Mrs. Lee A. Ault wears a coat of satiny broadtail...a fur that's beautiful before or after dark. This tailored dinner-coat is from Stein and Blaine. Olga Tritt jewels. Coiffure; Fred the Hair Stylist

TAILORED BLACK FURS GO TO DINNER

(Opposite) Mrs. Richard Hall draws about her a cape of black Persian lamb, antelope-seamed; from Revillon. Charles of the Ritz coiffure. Jewelled hair-clip from Marcus







Introducing Karen Van Ryn, dreamy-faced, beautiful by any standards, succeeding Zorina in "I Married an Angel," now on tour. Here she wears filmy black tulle. Henri Bendel original

Ballerina Beauty from Holland

(Opposite page) Here Karen Van Ryn wears a dinner-dress of beige wool jersey, fluidly draped; a Hattie Carnegie original. (Mock tortoise-shell jewellery; also Hattie Carnegie)



Happy Land

where the Feliciana people of Louisiana have had
what money can buy, and something money can't
by Katherine Anne Porter

THE centre of St. Francisville is ugly as only small towns trying frantically to provide gasoline and sandwiches to passing motorists can be, but its lane-like streets unfold almost at once into grace and goodness. On the day of our visit, the only sign of special festivity was a splendid old Negro, in top-hat, frock coat with nosegay in buttonhole, a black cotton umbrella shading his venerable head, seated before the casually contrived small office where we bought our tickets for the Audubon pilgrimage and were joined by our guide. The old Negro rose, bowed, raised his hat at arm's length to an angle of forty-five degrees more or less, playing his rôle in the ceremonies not only as a detail of the scene, but as part also of its history. Our guide appeared in a few minutes, tying a flowered kerchief under her chin, *babushka* fashion, as she came. She was dark and thin and soft-voiced, so typically Louisiana French that we thought she must be from New Orleans, or the Bayou Teche country. It turned out that she was from Idaho, lately married to a cousin of the Percys at "Greenwood." No matter; she belonged also, by virtue of love and attachment, as well as appearance, to the scene and its history.

Saint Francis, who preached to the birds, and Audubon, who painted them as no one before or since, are both commemorated in this place. In 1779, the monks of Saint Francis founded the town and christened it. Spain ruled the territory then, though the brothers Le Moyne—Iberville and Bienville—had claimed it three-quarters of a century before for France. The Spanish government made a classical error with the classical result. It invited wealthy foreign investors to help settle the country, and the foreign investors ended by taking final possession. These particular foreigners bore

such names as Ratliff, Barrow, Wade, Hamilton, Percy; they were all men of substance and of worldly mind, mostly from Virginia and the Carolinas, who obtained by Spanish grant splendid parcels of land of about twelve thousand acres each. These acres formed a subtropical jungle to the very banks of the Mississippi. A man could not, said an old woodsman, sink his hunting-knife to the hilt in it anywhere.

The newcomers had on their side the strong arm of slave labour, and definite views on caste, property, morals, and manners. They pushed back the Louisiana jungle mile by mile, uncovered rich lands, and raised splendid crops. They built charming houses and filled them with furniture from France and England. Their silver and porcelain and linen were such as befitted their pride, which was high, and their tastes, which were delicate and expensive. Their daughters sang, danced, and played the harpsichord; their sons played the flute and fought duels; they collected libraries, they hunted and played chess, and spent the winter season in New Orleans. They travelled much in Europe, and brought back always more and more Old-World plunder. Everywhere, with ceaseless, intensely personal concern, they thought, talked, and played politics.

In a few short years, these wealthy, nostalgic Americans were, in the phrase of the day, "groaning under the galling yoke of Spain." They forgathered evening after evening in one or another of their mansions and groaned; that is to say, discussed the matter with shrewdness, realism, and a keen eye to the possibilities. They called upon President Madison to lend a hand in taking this territory from Spain, which continued to hold it for some reason long after the Louisiana Purchase.

"President Madison," says a local historian of that day, "remained deaf to their cries." The Feliciana planters then stopped crying, organized a small army, and marched on the Spanish capital, Baton Rouge. Harsh as it sounds in such a gentlemanly sort of argument, they caused the Spanish Commandant to be killed as proof of the seriousness of their intentions. They then declared for themselves the Independent Republic of West Florida, with St. Francisville as its capital. A certain Mr. Fulwar Skipwith was elected President. All was done in form, with a Constitution, a Body of Laws, and a flag designed for the occasion. The strategy was a brilliant success. President Madison sent friendly troops to annex the infant republic to the United States of America. This Graustarkian event took place in 1810.

The next year, a Roosevelt (Nicholas), partner in an Eastern steamship company, sent the first steamboat into the Mississippi, straight past St. Francisville and her sister town, Bayou Sara. The days of opulence and glory began in earnest, based solidly on land, money crops, and transportation, to flourish for just half a century.

It is quite finished as to opulence, and the glory is now a gentle shimmer, radiating not so much from the past as from the present, for St. Francisville lives with graceful competence on stored wealth that is not merely tangible. The legend has, in fact, magnified the opulence into something more than it really was, to the infinite damage of a particular truth: that wealth in the pre-War South was very modest by present standards, and it was not ostentatious, even then. The important thing to know about St. Francisville, as perhaps a typical survivor of that culture, is this: no one there tells you about steamboat wealth, or wears the air of poverty living on its memories, or (and this is the constant, rather tiresome accusation of busy, hasty observers) "yearns for the good old days."

The town's most treasured inhabitant was Audubon, and its happiest memory. This is no after-thought, based on his later reputation. And it is the more interesting when we consider what kind of reputation Audubon's was, almost to the end; nothing at all that a really materialistic society would take seriously. He was an artist, but not a fashionable one, never successful by any worldly standards; but the people of St. Francisville loved him, recognized him, took him to themselves when he was unknown and almost in despair. And now in every house, they will show you some small souvenir of him, some record that he was once a guest there. The Pirries, of New Orleans and Oakley, near St. Francisville, captured him in New Orleans at the moment when he was heading East, disheartened, and brought him to Oakley for the pleasant employment of teaching their young daughter, Miss Eliza, to dance and draw, of mornings. His afternoons, and some of his evenings, he spent in the Feliciana woods, and we know what he found there.

The Feliciana country is not a jungle now, nor has it been for a great while. The modest, occasional rises of earth, called hills, are covered with civilized little woods, fenced grazing-fields for fine cattle, thatches of sugarcane, of corn, and orchards. Both Felicianas, east and west, are so handsome and amiable you might mistake

them for one, instead of twins. For fear they will be confounded in the stranger's eye, the boundaries are marked plainly along the highway. The difference was to me that West Feliciana was holding a spring festival in honour of Audubon, and I, a returned Southerner, in effect a tourist, went straight through East Feliciana, which had not invited visitors, to West Feliciana, which had.

You are to think of this landscape as an April garden, flowering with trees and shrubs of the elegant, difficult kind that live so securely in this climate: camelias, gardenias, crêpe myrtle, fine old-fashioned roses; with simpler things, honeysuckle, dogwood, wistaria, magnolia, bridal-wreath, oleander, redbud, leaving no fence or corner bare. The birds of Saint Francis and of Audubon fill the air with their light singing and their undisturbed flight. The great, dark oaks spread their immense branches fronded with moss; the camphor- and cedar-trees add their graceful shapes and their dry, spicy odours; and yes, just as you have been told, perhaps too often, there are the white, pillared houses seated in dignity, glimpsed first at a distance through their park-like gardens.

The celebrated oak *allées* are there at "Live Oak," at "Waverly," at "Rosedown," perhaps the finest grove of all at "Highland"—the wide, shaded driveways from gate to the great door, all so appropriately designed for the ritual events of life, a wedding or a funeral procession, the christening party, the evening walks of betrothed lovers. W. B. Yeats causes one of his characters to reflect, in face of a grove of ancient trees, "that a man who planted trees, knowing that no descendant nearer than his great-grandson could stand under their shade, had a noble and generous confidence." That kind of confidence created this landscape, now as famous, as banal, if you like, as the horse-chestnuts along the Champs-Élysées, as the perfume gardens of Grasse, as the canals of Venice, as the lilies-of-the-valley in the forest of Saint-Cloud. It possesses, too, the appeal of those much-visited scenes, and shares their nature, which is to demand nothing by way of arranged tribute; each newcomer may discover it for himself; but this landscape shares its peculiar treasure only with such as know there is something more here than mere hungry human pride in mahogany staircases and silver door-knobs. The real spirit of the place planted those oaks, and keeps them standing.

The first thing that might strike you is the simplicity, the comparative smallness of even the largest houses (in plain figures, "Greenwood" is one hundred feet square; there is a veranda one hundred and ten feet long at "The Myrtles," a long, narrow house), compared not only to the grandeur of their legend, but to anything of corresponding fame you may have seen. (Continued on page 110)



SKETCHES BY JULES PASCIN

Hat story- success story

Snoods

"Phenomenal" is none too strong a word for the sweeping success of snoods. Snoods are a landslide, snoods are a sensation—and practically every feminine head in the country has worn one of some variety. Vogue saw the snood coming. As far back as the June 1, 1938 issue (page 54), we showed one full-blown. The 1939 Paris Collections gave snoods new impetus. Dozens of women returning, wore the little two-bow hair-snood. One hat shop relinquished twenty-six thousand assorted snoods this season. Eighty per cent. of the hats that left another smart shop were equipped with snoods. Long-haired women loved them for their neatness. So did short-haired women. Snoods keep wind-blown hair from interfering with a putt. Snoods also protect careful coiffures in the evening. Snoods are generally becoming. Naturally, some garden-variety snoods are past their prime now—but their offspring live on. Opposite—five of the newest daytime variations. And there are evening beauties—one a dramatic, long, Cleopatra snood of black jet, worn by Norma Shearer, and another of pailletted black wool lace.

Birds

This winter you'll want feathers to preen—and a bird in the hat is worth a second thought. It might be a whole bird (some of the ones on page 52 are), or perhaps head or breast or wing or tail-feathers. Half the hats in one striking collection are befeathered. Since there's a law about importing feathers, the ones you'll see are U.S.A. products—ostrich, pheasant, eagle, or unashamed barnyard fowl...Mrs. Harvey Firestone, junior, has a winged toque trimmed with breast-of-chicken feathers. Ostrich turns new tricks—the plumes on Mrs. Charles Payson's red velvet pill-box are blue-bespeckled. Mrs. Harold E. Talbott's ostrich toque—an important, late-in-the-day hat—has royal-blue feathers clipped and straightened to look like fur.

Fur hats

Signs and portents indicate that this will be a great year for the fur hat. Chances are, there'll be more than ever before—perhaps double, perhaps triple last year's number. In one of New York's smartest collections, every sixth hat is fur. In another, every fourth hat. The season came early. Tangy weather started women out after hats of, or trimmed with, fur. Fox of all kinds, sheared beaver, nutria, Persian lamb, mink, and leopard lead the field. They take every shape—toque, pill-box, sailor, turban, beret. On page 53 are some of the newest ones. They go with furless coats; with coats all of fur; with other fur trimmings. (Witness the leopard ensemble on page 55.) This year, fur coat, hat, and muff worn all at once doesn't make too furry a costume.

Beaver Felt

Sometimes called *mélusine*, sometimes beaver *feutre*, sometimes beaver felt, that old-fashioned hat fabric is back on the most knowing heads in town. Paris milliners showed it repeatedly in the autumn Collections. American milliners hailed it. Some handsome new versions, sleek or fluffy, are on page 54. (Since the best beaver felt is imported, and there won't be any more for a while, what is on hand is rare and precious and important.) One of the suavest hats in New York is beaver felt in a flat, shiny finish called satin antique—a small black postilion with a wing of golden pheasant curving over the back-hair. Devotees of the long-haired beaver felt are Mrs. Chester La Roche, with a grey hat, and Mrs. Ward Cheney, with a big-brimmed one in fluffy royal-blue.



Velvet snood—bow—and away we go. Suzy hat. Saks-Fifth Avenue, New York and Chicago



Matelassé crêpe snood—twisted low at the nape to balance its high turban. From Lilly Daché



Felt snood—anchoring a sailor of black Persian lamb. At Madame Pauline; I. Magnin



Wool jersey snood—capacious as a knitting-bag; chenille pill-box. This is at Sally Victor; I. Magnin. (Lenthéric's "Rocket Red" lipstick)



Veiling snood, on a Jeanne Tête hatter's plush toque, with bluebird. Bonwit Teller; I. Magnin

Snoods



Coq feathers and a quill—on Talbot's "Chanticleer," of felt. At Bergdorf Goodman



A red bird—homing prettily on Rose Valois' little (*really* little) pill-box. From Jav-Thorpe



Breast feathers—coating the rolled brim of a felt hat. This is at Milgrim; Bullock's-Wilshire



Breast-feather pill-box and doll muff, by Jeanne Tête. Bonwit Teller; and I. Magnin



A parrot—all bound up into a wool jersey turban (red and green again). Lilly Daché; Bullock's-Wilshire; Marshall Field



Blackbirds, life-size, alight on a snooded velvet buccaneer hat. Walter Florell has it

Birds



Precious mink—collaring a baby-coat blue toque of felt. Suzy hat. At Bergdorf Goodman



Rubysilver fox—swirling into a miniature toque, with brown ribbon streamers. Henri Bendel



Silver fox and rose-red velvet—odd and lovely pair for a yodeler's hat. Walter Florell



Mink—for a toque tilted prettily over one eye. Madame Pauline; and I. Magnin. (Harriet Hubbard Ayer's "Flag Red" lipstick)



Leopard—on a sailor, with felt. Lilly Daché, Bullock's-Wilshire; and Marshall Field



Nutria—a soft cushion of it, a peak of beige velvet, and ribbons tied behind. Henri Bendel

Fur



Beaver felt—dyed black, with a tiny snood and an upstanding red quill. At Jay-Thorpe



Beaver felt—dyed a glorious shade of fuchsia, for a squarish hat. Milgrim; and I. Magnin



Beaver felt—dyed peacock-blue, for a square, tall hat. From John-Frederics; Neiman-Marcus



Beaver felt—dyed green—in a toque with fringe streamers. Madame Pauline; I. Magnin



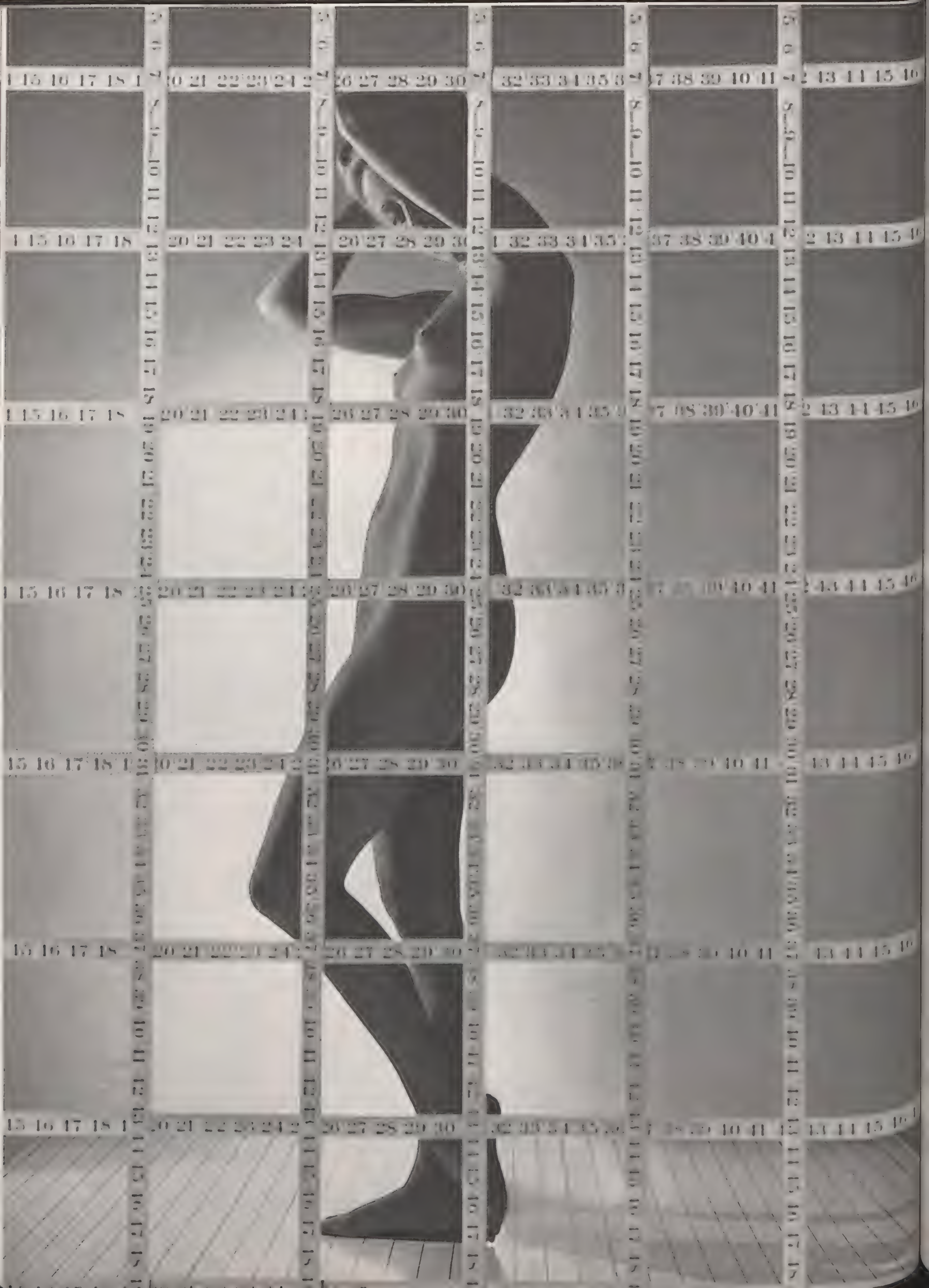
Beaver felt—dyed red, in Suzy's hat with a broad feather. Henri Bendel. (Bendel's "Cariña" lipstick)

Beaver Felt



Mark these spots...
for leopard is appearing
more and more this year
in the afternoon and evening.
Accompanied here—for town,
by black rayon Jersey.
Bergdorf Goodman has it

Grafstrom



GET A SENSE OF PROPORTION

Remember that a wafer-waist

can be eighteen inches—or twenty-eight inches

THE average woman invariably thinks she ought to lose about ten pounds. It seems to be a mythical sum that stands forever between her and a perfect figure. And now, since the inception of the wafer-waist, the average woman seems to think she must lose three inches around her midriff. Maybe she should. Maybe she shouldn't. Proportion, rather than weight, or isolated measurements, should answer that question. What's the point in reducing to a twenty-one-inch waist if you have the rib cage of a Wagnerian soprano, that sticks out like a corrugated shelf? Maybe twenty-eight inches is a hand-span waist for you.

Proportion is the thing, not merely minimum weight. Unfortunately, perfecting your proportions takes more work and more discipline than merely reducing. It means highly specialized exercise and diet and other prescribed regimens to acquire the delectable *fausse maigre* figure that has been the envy of the ages. It takes, probably, a laborious rehabilitation of your posture, lifting your ribs off your hip-bones, a forward thrust of your pelvis to flatten your flanks. It takes character (*not* a capacity for suffering) to stick to a diet.

At Dorothy Gray's, there is a new department solely concerned with your figure. Here Veronica Dengel, who is in charge of this department, has dreamed up some exercises which make us suspect that laughter is part of the regimen. Here in the brand-new, rosy, mirrored salon, you are solemnly taught to walk backwards, which, for some reason, is an unaccountably hilarious procedure. But this reverse perambulation, once mastered, gives one grace forever. Also, there's a wonder-worker (for waist and abdomen), called the Squaddle, that uses every muscle you've ever owned and a few you were saving up for a parachute jump or other unlikely contortions. Then, there is one which involves a wheel, a handle, a pedometer, and you-suspended-from-the-ceiling that is the most entertaining, effective waist-whittler to date.

Also, because diet is so inescapably essential and, by and large, so utterly grim, Dorothy Gray has made an heroic effort to foil martyrdom in this respect, as well. As you step off the elevator on the fourth floor, you are faced by two bars. They have been christened the Make-Up and Wake-Up bars. One is self-explanatory, and the other is a diet bar. Here sea-vegetable tablets and fascinating broths and salads are served in appetizing pastel dishes, and cocktails are brewed up of fruit-juices and out-of-the-ordinary vegetables. All very delectable and un-dietetic to taste, and serious banterers may take home containers of the fruit and vegetable cocktails to keep in line at dinner.

This new department will take you completely in hand and, under a doctor's supervision, proportion your figure by means of diet, exercise, posture, spot massage, blanquettes, face treatments, and, in many cases, colonic irrigations. It's under the direction of Veronica Dengel, who has been changing the face (and figure) of Nature for some time now.



Miss Marcy Wescott in black with a bit of white—
black jersey with white sequins; ostrich accessories.
She sings prettily the love songs of Rodgers and Hart
in "Too Many Girls." Costume; Nicole de Paris

PHOTOGRAPH BY HORST



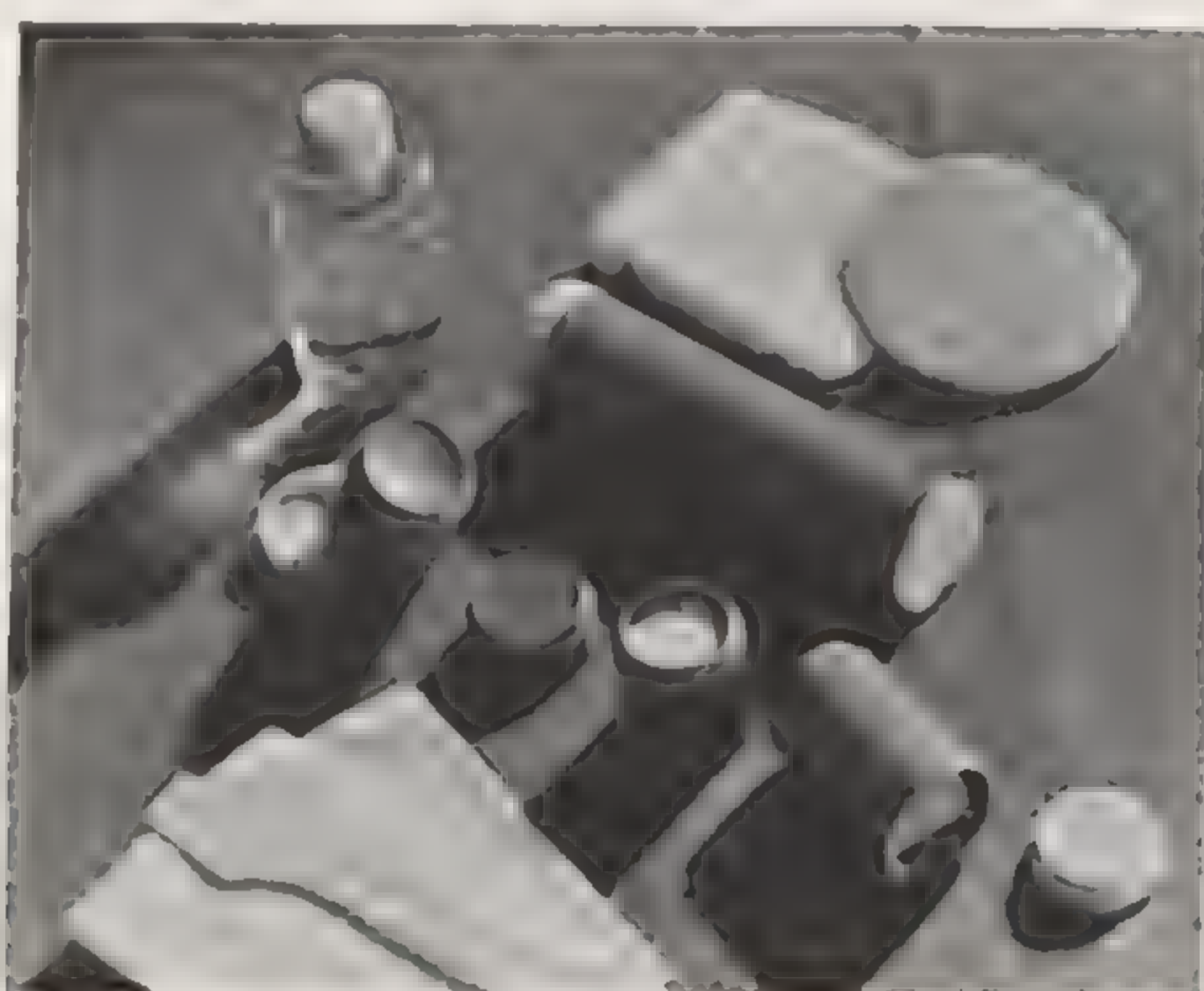
Miss Barbara Cushing in black with a bit of silver—
black crêpe with glistening silver piping.
It's a dinner-dress that banks, as the best ones do,
on Line. Jessie Franklin Turner



A perfume of bee-compelling sweetness is Grenoville's new "Plège," which means "Enticement"



Camouflage for your lotions and potions—flowering pastel pottery jars and bottles imported from France: Bonwit Teller



The entire "doings" for week-end beauty telescoped into a tiny tube by Jacqueline Cochran



Ostrich feathers laid flat accentuate the flattering new width of the Velasquez coiffure by Josef of Helena Rubinstein



That little extra something... Helena Rubinstein's "Orchid" perfume included with orchids from Constance Spry

Beauty



**Imperious, important, impetuous, "Princess of Wales"—
newest perfume by Prince Matchabelli—
is appropriately bottled in the regal coronet.
Diamond, sapphire, pearl necklace; Tiffany and Company.
Alexandra coiffure by Fred the Hair Stylist**

in the News

Split personalities

Right: Half turquoise and half violet—this simple dinner-dress of rayon moire. (One of the electrifying new half-and-half costumes.) The colour line goes right down the middle, fore and aft, producing a sort of split personality effect. The dress is at Jay-Thorpe

Opposite page: Half black and half Gauguin pink—this halter-necked evening dress. From the front, you see nothing but black Lyons velvet. From the back, you see nothing but a sweep of pink silk-and-wool faille. It's at Hattie Carnegie; I. Magnin, California

Second: Half sulky-blue and half plum—this gracious dress of silk jersey. The back view is all plum. The front view is chiefly blue, interrupted by a plum corselet that accents the waist-line. Nettie Rosenstein design from Bonwit Teller; I. Magnin, California







TONI FRISSELL • CONDE NAST ENGRAVING

MR. WILLIAM DOUGLAS BURDEN, hunting in Wyoming. Mr. Burden has collected big-game specimens in many parts of the world for the Museum of Natural History. He is the president of Marineland Studios and a trustee of the New York Zoological Society

Hunting in Wyoming

by Grace Hendrick Eustis



TONI FRISSELL

THE curious thing about big-game hunting in the Rockies is the diversity of people who have come out, scrambled over rim-rocks, and gone back with fine trophies—and the look of eagles in their eyes. Lincoln Ellsworth, Jack Dempsey, Ernest Hemingway, Clark Gable, Tom Yawkey, Tommy Shevlin, Tris Speaker, and Arturo Ramos are but a few. Lawyers and doctors, hot oil men from Louisiana, aviators, magnates from Texas, professional big-game hunters from Europe and South America, all have drifted in, some in khaki, some in frontier pants, and some in *Lederhosen*.

There have been comparatively few women hunters. Mrs. E. Roland Harriman shot her mountain-goat in Idaho. Mrs. James J. Clark and Miss Ruth Grafstrom have been out. Miss Hope Williams, actress and ranch owner, had the distinction of bringing a bear into camp practically by hand.

She was on a hunting-trip, but the day being hot, she decided to fish. Returning to camp, her rod in one hand and a good catch of trout strung on a forked stick in the other, she turned, on hearing a rustling behind her. There stood a large black bear. Quaking inwardly, but considering herself master of the situation, she shook her rod and yelled, "Scat!" The bear did not lumber away in correct ursine fashion, but lifted his head, sniffed, and moved toward her.

Then Miss Williams realized that what the bear wanted was her fish. So did she. Off they both started. She led the horrid chase, stumbling in bog holes, catching her rod in the willows, but never dropping a trout. After her, neither hurrying nor losing ground, came the bear. Finally she staggered, exhausted but triumphant, into the cook tent. That night, all the hunters had fish for supper, and there is now a big black bearskin on her ranch.

But grizzly, brown, and black bears are only a part of a hunter's bag. In the twenty-three counties of Wyoming alone, there are several million acres of open hunting territory. This country varies from yellow plains where antelope graze, to pinnacles eleven thousand feet and upwards where the great, grey Big Horn sheep look down into the valleys.

It is estimated that there are some thirty thousand antelope and thirty-two thousand elk in these ranges. There are the Shiras moose which differ from the Canadian in that their horns are bowl-shaped instead of having a flat spread. The Rocky Mountain mule-deer live here. Some of the old bucks, who have pastured high in the mountains, get to be as big as a cow elk and have a tremendous width and beam of horn. Late in the autumn, one can shoot ring-necked pheasants and migratory water-fowl, such as wild geese and ducks.

Should a prospective hunter decide to come out some bright September day and shoot the works, he should be prepared to spend not less than three weeks—preferably a month. It is possible to get his heads in less time, but only if he is lucky and not particular about the size. Also, he ought to start in (Continued on page 102)

Hunting



MISS HOPE WILLIAMS, ACTRESS AND RANCH-OWNER, WITH "SARGE." HOW SHE BROUGHT A BEAR INTO CAMP IS TOLD ON THE PRECEDING PAGE



TONI FRISSELL

MRS. HAROLD E. TALBOTT, MISS WILLIAMS

PREPARING FOR THE PACK TRIP

ON THE TRAIL TO THE TIMBER-LINE

in Wyoming

MRS. HENDRICK EUSTIS, IN HUNTING-COSTUME. MRS. EUSTIS, WHO WRITES OF HUNTING IN WYOMING (PAGE 65), OWNS AND RUNS "HAWK EYE RANCH"







FASHIONS FROM GREECE

These are clothes that modern Greece is making...part of a collection brought recently to New York. They may be forerunners of many more seen in America. They have a timeless quality that makes you think of Artemis and the Wingèd Victory—for the beauty of simple drapery and exquisite line follows in the tradition of ancient Hellas. Mingled with this is all the colour and gaiety of traditional peasant costumes. The rich fabrics were made in Greece, too, and the necklaces are copies of antique ones.

(Above, left) Softly rosy as a Tanagra figurine is this heavy silk crêpe evening dress, belted with gold-metal flowers. The long scarf can be draped into fluid, sculptural folds. (Right) Inspired by Queen Amalia's native Greek costume—a colourful dinner-dress of silk crêpe. Orange skirt; pleated white blouse; the dark green bolero is gold-embroidered. (Opposite) Like a classic terra-cotta statuette, in colour and texture—this swirling-skirted gown of heavy mat silk crêpe. (All three dresses designed by Yanni Evangelidi of Athens.)

LONDON... WAR NOTES

NO heroics in dress, no braid-and-brass-button regalia tinges the clothes of British women during these first war weeks. The general attitude is calmly matter of fact. A few women are in uniform, the others follow their routines in faithful little tweed suits. Flighty nonsenses of hats are conspicuously absent from the streets. Shoes are sensibly low-heeled. People have to walk...what with petrol rationing decimating the number of private cars, buses, and taxis.

To avoid head-on collisions while groping through inky blackouts, there's a spate of white accessories. White water-proof mackintoshes and hats that aid visibility in the impenetrable dark. White umbrellas. White gloves. White armlets on dark coats. Great white hooded coats, such as that curly wool one on the opposite page. There are even white evening bootees to slip over thin slippers on the way to dinner or the theatre.

For London does go out at night, now that the first shock is over. Sitting at home, breathless, behind heavily muffled windows, ears glued to broadcasts couldn't go on forever. Theatres have decamped to the safer suburbs, and audiences—sometimes in dinner-clothes—troop out to catch a few hours of relaxation. At the Café de Paris and Quaglino's, both open again, the young are dancing—usually in simple little black crêpe afternoon dresses. And what with so many young men called up, hundreds of young people are getting married, without the usual pomp and ceremony, the bride generally in an afternoon dress, as was Ann, the daughter of Sir Abe Bailey, when she married Mr. P. Synnott.

For nocturnal diving into air-raid shelters, a few enterprising designers have contrived suits that simplify dressing in a hurry. Called tersely A. R. P. (Air-Raid Precaution) suits, they usually mean a one-piece jersey outfit zipped up the front like a child's ski-suit. Thirty-five seconds flat is the dressing time claimed for one suit brought out by a West End store—an oiled silk all-in-one that can take a wearer unscathed a distance of two hundred yards through mustard gas. Its grim purpose is belied by the colours: dawn, apricot, rose, amethyst, eau de Nil green, and pastel pink.



To avoid collisions during blackouts, London takes to white accessories. White water-proof coat, hat, umbrella, and gloves. Fortnum and Mason



More white tactics—velvet booties made by Fanchon to pull over evening slippers on blackout nights



Irony of war turns a gentle needlework shop into an air-raid shelter. Like most London shops, its windows are protected against bomb repercussion by crisscross strips of gummed paper



Active in war work is the Duchess of Kent, here inspecting a detachment at Cardiff, where she gave awards at the Investiture of the St. John's Ambulance Order. The simplicity of her clothes is typical of how British women in war work like to look

Blackouts bring out white accessories



White armlet and big kit pockets on Fortnum and Mason's brown coat. The huge bag swallows a gas mask

White and warm and hooded and easily visible in blackouts is this coat by Lillywhite—curly wool that looks like lamb, all lined in red

Imperative for groping about inky city streets is a flash-light. Here one is conveniently incorporated into a brown crocodile key-case. Fortnum and Mason



WAR EXTRAS

Every one carries an identification disk. Some decorate theirs with a monogram; some hang them from a lapel, some have them made into neat gold bracelets. Every one carries a flash-light, and many new devices have been thought up for carrying them conveniently in key-rings or bags. No one, of course, ventures out without a gas mask, and there's plenty of good-natured rivalry about making the case for the ugly thing less unsightly. Mr. Aage Thaarup pasted clippings of his favourite poems all over the surface of his, and tucked inside poker-dice and a flask of brandy. Lady Kinross dangles from hers a charm, holding a miniature photograph. There are even white water-proof velvet cases to carry at night—cases-cum-vanity, with a pocket for make-up paraphernalia.

One of the most completely equipped A. R. P. kits in all London belongs to Mrs. Wall of Elizabeth Arden, a pigskin satchel (shown in the photograph at the right) that she carries by day and keeps alongside her bed at night. In it is an amazing list of needed articles. For first aid, it holds bandages, safety-pins, Lysolat, burn lotion, iodine, smelling-salts, and scissors. For air-raid precaution, it includes adhesive tape, electric torch, string, pins, dark spectacles, and a scout knife. For comfort, there are fruit drops, chocolate, a small packet of biscuits, bicarbonate of soda, cigarettes, and matches. For entertainment, a good book and a pack of cards. For official or business use: passport, ration card, petrol ration card, blood transfusion card, identity card, cheque-book, address-book, note-paper, envelopes, stamps, fountain-pen, pencil, and blotter. For vanity: cleansing cream, tissues, eye lotion and cup, Velva cream, powder base, powder, lipstick, emery-board, orangestick, a clean pair of stockings, handkerchief, clothes-brush, and small sewing-kit.



For dressing in a hurry, this A. R. P. (Air-Raid Precaution) suit—a jersey all-in-one by Lillywhite. See text for contents of the Elizabeth Arden kit-bag

LONDON... WAR NOTES



Gas mask, poker-dice, and a flask of brandy are the contents of Mr. Aage Thaarup's gas-mask case. And for extra cheer, he has pasted on the outside of the case clippings of some of his favourite poems



Vanity still goes on. To carry with evening clothes, Elizabeth Arden's white water-proof velvet gas-mask case-cum-vanity, with a pocket for make-up



Lady Kinross individualizes her black water-proof gas-mask case with a charm that holds a miniature photograph



Members of the Auxiliary Fire Service lined up for a gas-mask drill. Notice the sensible low-heeled shoes—transport difficulties mean a lot of walking these days

British wardrobes add gas masks, flash-lights, and uniforms

CENTRAL PRESS



Active in war work is the Duchess of Marlborough, seen here in her uniform as officer of the Auxiliary Territorial Service



Petrol rationing is making London take to its feet—or to bicycles. Two who cycle all over London streets are Lady Anne Hill and Lady Kinross—hatless, wearing the inevitable simple tweeds, shouldering inevitable gas masks



Ankle-boots for war-work activities—sturdy, pliable, brown leather ones by Lilley and Skinner

Green suede walking shoe with a tongue and a double-ridged crepe rubber sole, at Finnigans

EMERGENCY MEASURES



Rendez vous in an air raid shelter

Paris War

gas masks are worn nonchalantly
 Snoods are almost uniform
 Knickers are possible
 Boots ideal



Children evacuating Paris
 with dolls and dogs -

They each wear a ribbon dog collar with
 their names printed on it



Notes

me
Don't FORGET your electric torch if you stay out after dark

QUICK, scratchy, alive—these are the sketches of Paris that Christian Bérard drew just after he joined up with the French Army. They are pencil notes of this war that has no title, no accepted vocabulary. The simple word, calm, will probably go down in history as the most descriptive word of the 1939 early approach to war in France. For Paris has a controlled calm. Instead of going to war in frenzy and fake glamour, Paris has gone to war intelligently, hard, with a definite air of business.

The pattern of every-day lives and comforts is only a little changed. Bicycle riding for the moment is a pleasant affectation, since there are plenty of taxis. It is becoming increasingly difficult to buy a good bicycle as every one is snatching them up. There are always present clothes for the gas shelters. Beside the bed at night, there are, for the wisely cautious, slacks, sweater, tweed jacket, wool socks and gloves, sandals, flash-light, keys, money, and "le gas masque." Some shelters have been decorated—one is complete with bath, bar, beds, and a phonograph. But most of the shelters are just vaulted wine-cellars with wooden planks, a bottle of water in a corner, an old quilt over the door, and the concierge's ancient pants stopping a door-crack.

So far, there is not much war work the women can do, except take over the shops, auto-buses, and the *metro*. There are a few young courageous ones who are taking serious nursing training at the American Hospital. The Comtesse de Vogüé is a nurse *pilote* in the aviation, the Comtesse de Moustier is a full-fledged nurse. All this is done in the same calm way as the mobilization—no posters, no radio pleas, no mass meetings to whip up enthusiasm. But in spite of the few days of calm, there is always ahead the premonition that the sirens will go again, and that Paris will go through the sickening initiation to fear that twists the stomach into a hard knot.



TOWN ELEGANCE
SKI PANTS FOR
BICYCLE RIDING
SNOOD AND JERSEY
FOR WALKING

Bérard



RIGHT—Sleek, covered-up, photogenic. Hattie Carnegie's satin dinner dress. Coiffure; Charles of the Ritz

If a night-club is going to be the main feature of your evening; if you're supposed to look beautiful, *soignée*, and photogenic in a *bistro* setting, it takes some thought and deliberate planning. For, in a night-club, you've got certain hazards to combat—brutal lighting, smoke, noise, backless banquettes, low ceilings, crowds, tortuous dancing...the camera's lens and the equally candid lens of your beau's *yeux*.

Never, please, wear mauve nail polish to a night-club. Unorthodox lighting will turn it into any one of ten unexpected, unwelcome colours. Avoid light, bright red polish, which is apt to fade. This applies to light, bright red lipstick, as well, but, on the other hand (sorry to be difficult), purple lipstick tends to look black and is, incidentally, the photographer's anathema. Never wear a hair ornament that hasn't a tenacious clasp. Dancing is so apt to knock it askew, and (we say this regretfully) a hair ornament even a half-inch awry can make the most high-born lady look tipsy. The same goes for lacquered, spiraling coiffures, in which one corkscrew curl gets loose, and bobs ludicrously like a wood-shaving over your brow. Remember that the vari-coloured lights that night-club proprietors seem to think so essential tend to drain your face of colour, or, worse, bring out the blue pigmentation in your skin in big splotches. Frequently-photographed ladies probably know of that special make-up foundation that combats this. It's a *mélange* of the five basic shades, blended together specifically to repel the reflections of coloured lights.

Please don't empty the contents of your evening bag on the table as has our object-lesson above. It may be more convenient, but it looks (and photographs) badly. Get one of those huge, swaggering bags that will hold all your paraphernalia. Never lean over the table in a deep *décolletage* (see above!). Try to compromise by keeping at least *one* elbow off the table. Those new corsets will keep you straight, if you are an inveterate slumper. If your evening slippers are strapped, be sure the straps are not too tight. Prolonged sitting is apt (through constricted circulation) to make your feet swell a little, and cutting straps are agony. Great big earrings slip occasionally—check with your mirror once in a while.

Don't be above carrying those little breath sweeteners. If you smoke a lot (and night-clubs seem to induce this), you'll be happier with a holder. Also, if you're a smoker, no matter what else you're drinking, be sure to drink *lots* of water. Carry with you a decent comb. Not one of those scratchy, futile ones. Include a compact with cleansing pads, or cleansing and foundation creams that come in thumb-nail capsules. Don't absent-mindedly hug your glass—it doesn't look like absent-mindedness to the observer. And, remember, one fifteen-minute excursion to the powder-room for complete rehabilitation is more effective, and less annoying to your beau, than chronic nervous dabs with powder-puff and lipstick.



WRONG—Cluttered—over-exposed—bad camera material

BEAUTY MANNERS IN A NIGHT-CLUB

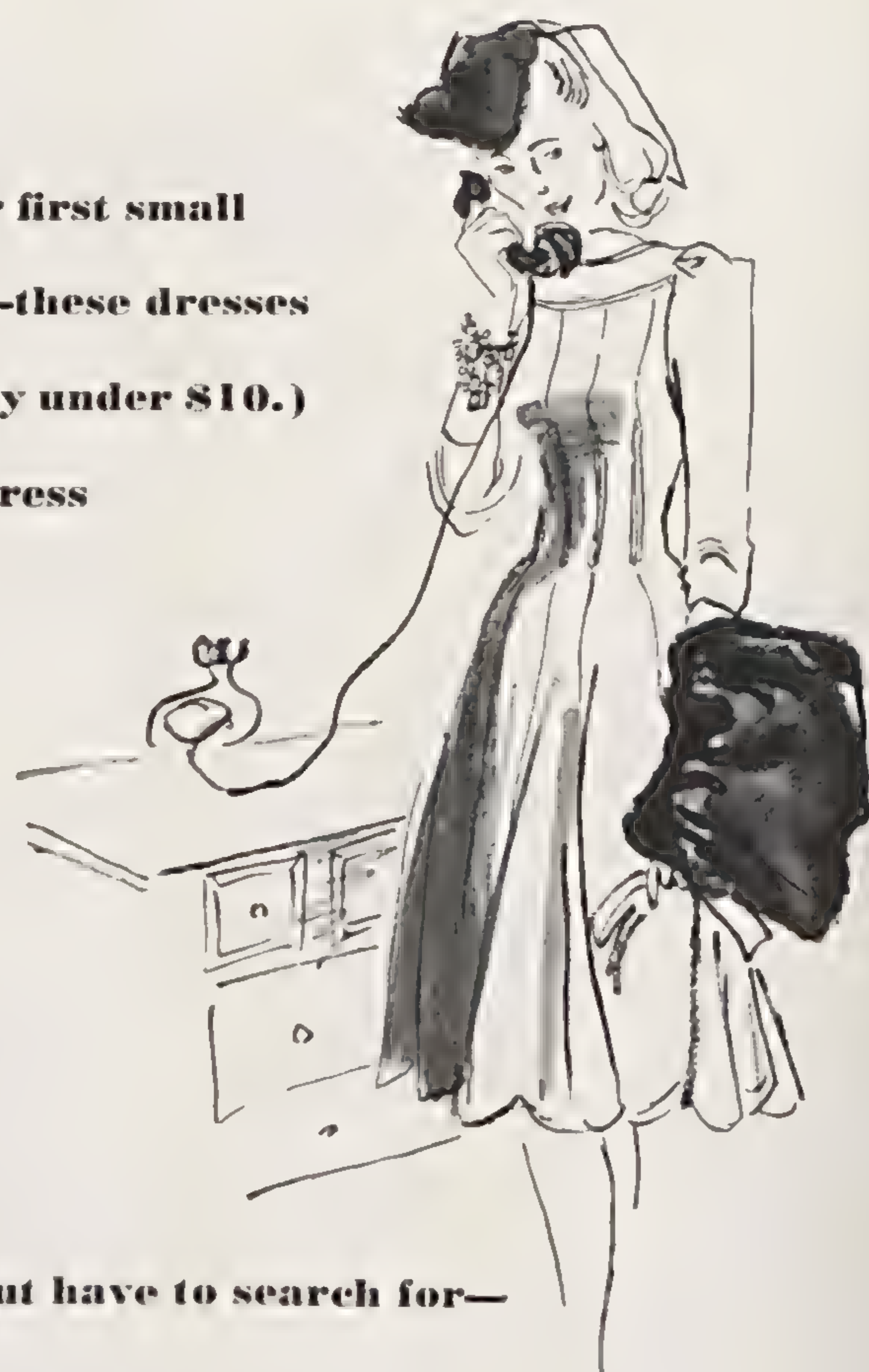


Under twenty—

Young afternoon dresses
under 20 dollars
for you who are under 20 years

If your allowance (or your first small salary) is as slim as your figure—these dresses are for you...in sizes 11 to 17...and just under \$20. (The hats stay under \$10.)

(Above) The silhouette's the thing—in this black rayon taffeta dress with tiny panniers after a Velasquez portrait. Velvet pill-box



The non-frilly afternoon dress you love so well—but have to search for—moulded bodice, corselet-like quilting to draw it way in at the waist-line. Olive-green rayon crêpe. Mouton-and-velvet hat



A dress to wear again and again—ringing in new changes each time. Mustard rayon crêpe, to go with black, brown, grey. Simple lines to high-light jewellery. Mouton-and-felt hat

(Right) A tiny waist, accented by colour as well as line—pale blue wool dress, rosy-red suède cummerbund binding in the loose blouse; full, swinging, circular skirt. (These are all dresses to practise your

ingenuity on—here, change the cummerbund and have a complete new colour scheme.)



Black and gold—a favourite dinner couple. Back-flipped jacket of black-and-gold rayon taffeta faille, with an accordion-pleated skirt of black rayon crêpe.

(All dresses and hats; Best, Marshall Field, Neiman-Marcus)



*Beige-and-brown plaid—a resounding plaid, too—
for a brisk country suit.*

Easy jacket; gored skirt. About \$50.

Toss-over jacket of brown suède, about \$25.

Both at Best; I. Magnin, California



Beige herring-bone tweed for this suit, its cardigan braid-bound. About \$30; Saks-Fifth Avenue



Beige cashmere jersey for a shirred-front dress. About \$25; Bonwit Teller

Beige rabbit's wool for a dress with a yoke. Around \$25; Bonwit Teller



Knox brown felt fedora, about \$10.

Beige peccary gloves, about \$5.

Beige pigskin bag, about \$15.

Beige pigskin belt, about \$3.

Beige accessories; Lord and Taylor



First: Beige-and-brown Cumberland tweed suit, about \$40 at Best; Marshall Field.

Second: Beige-and-brown box-coat of rugged tweed, yours for approximately \$30. Altman

WINTER BEIGE



First: Nice with beige—a magenta blouse of silk-and-rayon surah. About \$9; Bonwit Teller.

Second: Beige cashmere for a sweater classic. Around \$9 at Lord and Taylor

MADE FOR EACH OTHER

(A) A bright red tweed coat (large photograph), a black Hockanum wool dress (small photograph)—made for each other. Black velvet revers and buttons citify the coat. Black beaver felt fedora with red crown, monkey-fur cockade. Lewis bag. Castlecliff jewels.

(B) A green-and-rose tweed top-coat, a green wool dress—equalling an all-round outfit for the country. (You'd wear it casually in town, too.) Pleats abound—in the back of the coat, in the skirt of the dress. High-crowned brown suède hat trimmed with braid.

(C) A green duvetine coat, a green wool dress—suave ensemble to wear from noon time on. The coat has flowing princesse lines and fits trimly over the thin-waisted dress. (Now you can bring out your jewellery.) With these—a small pill-box of sheared brown lamb.

• The hats on these two pages are from Dobbs





PECK AND PECK



VOGUE STUDIOS—BAKER



SAKS-FIFTH AVENUE



DRESS FROM BERGDORF GOODMAN

Black or White... with a Gleam

Above, Miss Polly Peabody wears a white evening gown discreet with glitter—for opening nights and holiday parties. Gilt and silver metal leaves twine in Grecian bands—over the silk-crêpe-and-rayon dress. Over her shoulders, the long-sleeved bolero

Opposite, a black dinner-gown—covered-up, figure-hugging—a glamorous sheath of gold lamé for its bodice, ending in a tiny ruffled peplum. The black crêpe skirt—cut with fullness—falls in straight, slim lines. A Germaine Monteil design



Right: Blaze-of-light prisms drip from a velvet dog-collar—very Edwardian. Hattie Carnegie. Lush evening gloves of green velvet, thickly shirred. Saks-Fifth Avenue

Left: Black bengaline jacket glinting with crescents of metal embroidery. This is at Bonwit Teller

Right: Three-dimension mitten of black velvet, walled with gold kid. Daniel Hays glove; Lord and Taylor

Above: Ring-finger glove all of red suède, fourth finger shirred to accommodate even a sixteen-carat ring. Merry Hull glove; Franklin Simon

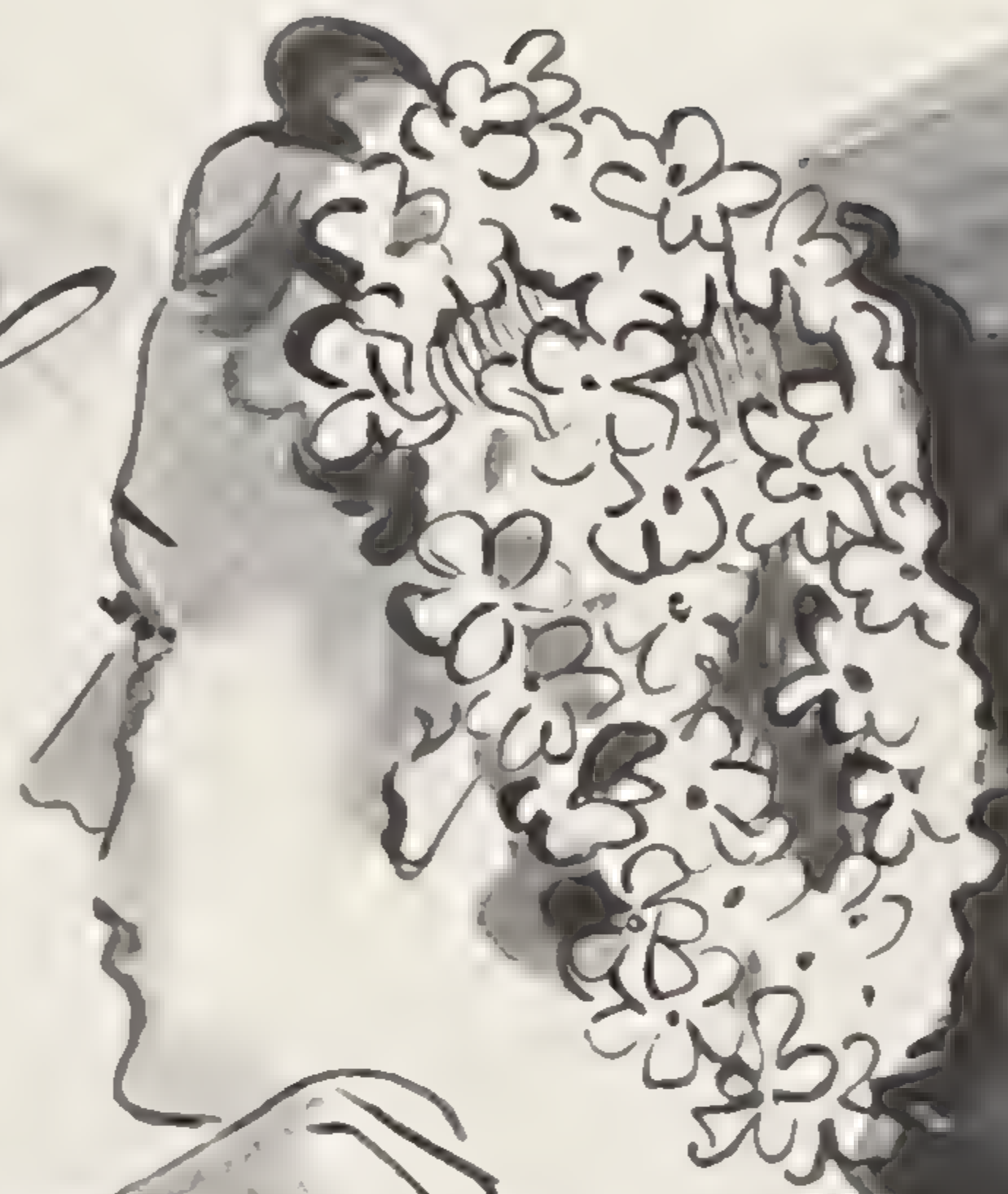
Left: Wrist-guard bracelet, copper-finished. Saks-Fifth Avenue. Below: Gold kid evening belt massed with flowers. I. Miller

Peplum jacket of emerald velveteen, pinch-waisted as a dandy's. Nice by day; nice by night. From Bonwit Teller

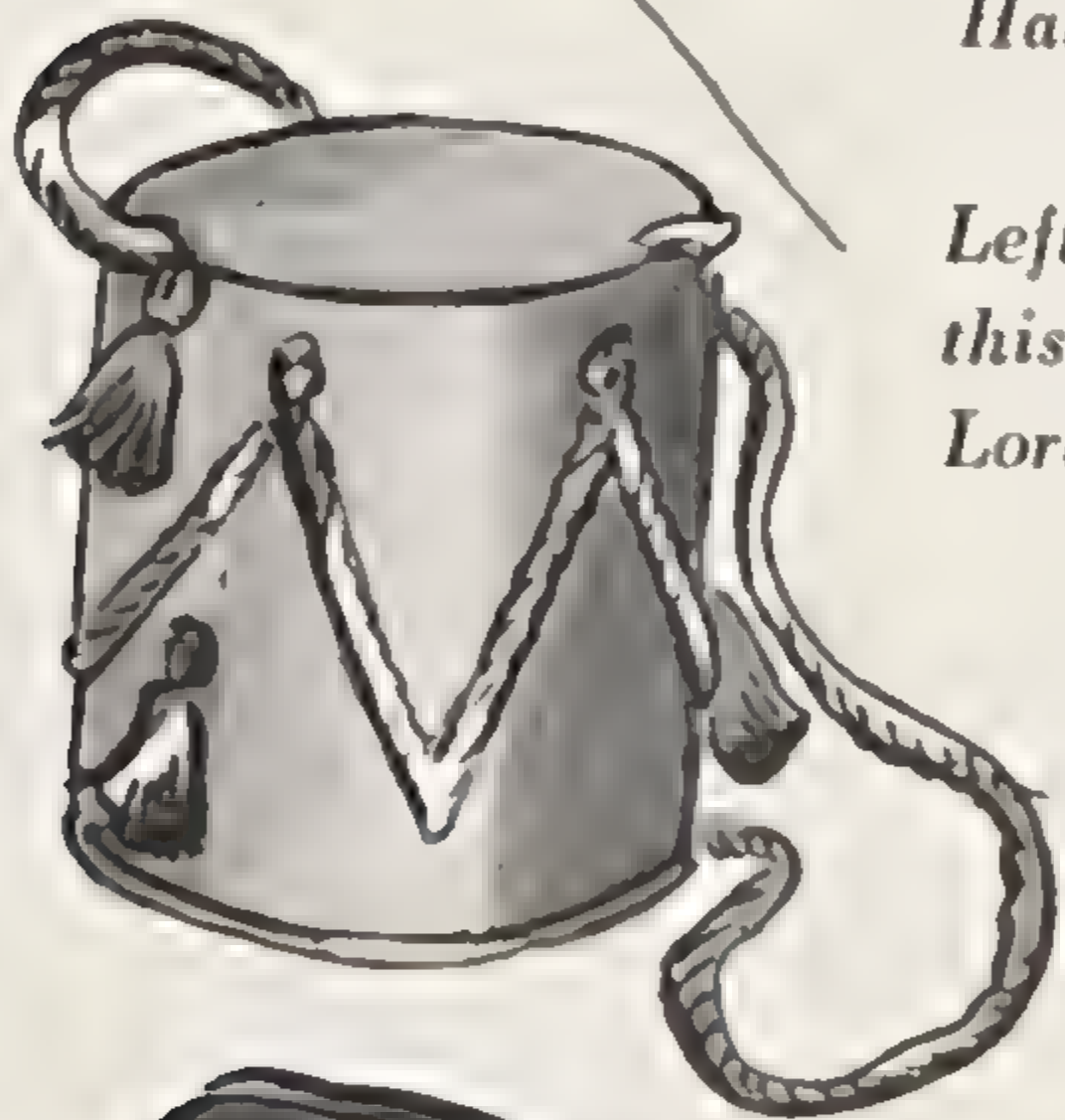
Evening Extras



Above: Evening coiffure via Velasquez—black veiling with sequins, clipped on with lacquered ostrich fronds. Hattie Carnegie has this



Left: An evening bag to toy with—this drum of gold kid. Lord and Taylor; Marshall Field



Above: Like a bright red wig—this hair-covering snood of velvet flower-petals. Macy's; Marshall Field

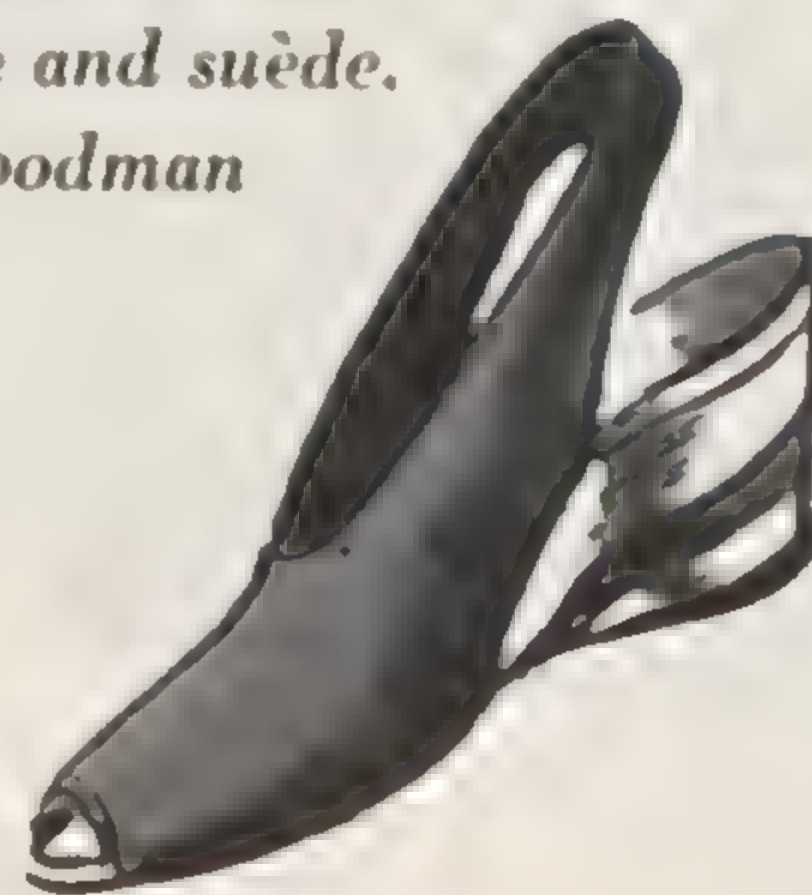


Above: Black velvet dinner-bag, shirred to fit neatly under your arm. Bergdorf Goodman



Above, right: Sprays of metallic pink kidskin on an open evening sandal of black velvet. Seymour Troy design at Best

First: Dinner-shoe of red suède with "Lastex" with a layered gold kid wedge. I. Miller. Second: Closed at toe and open at heel—a dinner-shoe of black moire and suède. Delman shoe at Bergdorf Goodman





1. AFTERNOON DRESS, DESIGN NO. 8537



2. AFTERNOON DRESS, DESIGN NO. S-4183



3. DINNER-DRESS, DESIGN NO. 8538

You can make these

DESIGNS FOR DRESSMAKING

A deft needle (your own or your dressmaker's) can produce this glamour...any or all of it. Here is photographic evidence...and there's another evening dress on page 116

1. A dress born to be a background for a whopping necklace—made here of black silk crêpe to show you how effective it is. (Black felt hat with red feathers)

2. The new harem hem-line on an afternoon dress—see it here at the peak of suavity, made of taupe silk jersey, softly draped. (Have something taupe this year—it's new)

3. The long sleeves and willow-waist that is the 1939 formula at dinner—here it is in wine-coloured silk moss crêpe...very full in the skirt, and draped at the bodice

4. A daguerreotype dress—made here of black silk faille and black silk velvet—to inspire you to do the same. Slip off the jacket—and there's a low-cut evening dress

The back views and sizes will be found on page 116



4. DINNER-AND-EVENING DRESS, DESIGN NO. 297



DE MOLAS

DESIGN NO. 8541

A covered-up evening dress with a heart-shaped neck-line and a great billowing skirt. Satin-striped pink silk taffeta, as you see it above, makes you look as if you'd stepped out of a picture

THE RAINS CAME...



CLON MILI

TO-MORROW—rain. That's good news; that's a cheerful prospect, if you have one of these new rain-coats waiting in your closet. (Bonwit Teller imported the French originals and copied them for you.) The weather may be drab, but you won't be. Here are rain-repellers that have all the style of French fair-weather clothes, and the virtue of keeping you dry to boot. They have becoming touches—a hood for one; a shirt-waist front; a mandarin collar. They weigh next to nothing. (Please do them justice with a cheerful hat—not a dreary has-been.) Own one, and you'll find yourself scanning the sky for a cloud—even a tiny one—as an excuse.

1. Saunter through a shower in a shirt-waist rain-coat of water-proofed yellow parachute cloth. If you love shirt-waists, you'll love this—pretty and light-weight as a dress. Heather felt fedora.
 2. Shine on a dull day in a stand-out coat of rubberized white rayon satin. Its hood shelters all your curls; its voluminous folds, every inch of your costume. You'd wear it over evening clothes, too. With it—a shrieking red umbrella with red wool handle and case.
 3. Look as sleek as a wet seal in a suave rain-coat of rubberized black rayon satin, its pockets of black velveteen. The hat—a Scotch cap of black suède, with a red-and-black plaid crown.
 4. Outwit the elements with this coat of rubberized cotton; polka-dotted blue and white—so handsome, with its full, pleated back, that you'll be just as proud of it when the sun comes out. Grey felt hat.
 5. Give your rainy-day spirits a lift with this jaunty coat of rubberized cotton—checked red, black, and white. It's cut like a Chinese girl's jacket. Red felt pill-box with black worsted tassel.
- All rain-coats and accessories on this page are at Bonwit Teller



VOGUE STUDIOS



**"a way of living"*
by the rules of beauty**

What's a cosmetic diet? "Diaita" the ancient Greek word for diet meant "a way of living". We "moderns" have restricted the word diet to a synonym for food. It still means a way of living. Everything we do is a part of our diet or manner of living. Cosmetics are as much a part of your daily diet as the clothes you wear, the air you breathe. Helena Rubinstein's great contribution to modern living, her scientifically planned "Cosmetic Diet" gives your skin everything it needs to make you the radiant, dynamic woman of today.

YOUR COSMETIC DIET BEGINS WITH "PASTEURIZED" FACE CREAM . .

the most important item in this beauty-giving diet. One cream that has brought loveliness to millions of women. It's a superb cleanser, a supreme beautifier that leaves your skin exquisitely clean, soft and smooth-as-cream. No woman who values her beauty should ever be without "Pasteurized" Face Cream. Special mixtures for dry, normal, oily skins, 1.00 to 4.50.

YOUR "COSMETIC DIET" CALLS FOR SKIN TONING LOTION EACH MORNING . .

After you've removed every trace of "Pasteurized" Face Cream, brace your skin in the tautening, "lifting" freshness of Skin Toning Lotion . . feel the blood sparkle to the surface, see the glow that tinges your skin immediately . . special mixtures for dry and oily skins, 1.25, 2.25, 3.50.

STAY ON YOUR "COSMETIC DIET" ALL DAY WITH TOWN AND COUNTRY MAKE-UP FILM..

Guard the texture of your skin all day with a satiny coat of Town And Country Make-Up Film or Lotion . . the powder-adherent that holds that "exquisitely made-up look" for hours, conceals lines and blemishes, protects your skin from pore-clogging atmospheric dust. Harmonizing skin shades, 1.50.

THE BASIS OF YOUR "COSMETIC DIET", "PASTEURIZED" FACE CREAM, SKIN TONING LOTION, TOWN AND COUNTRY FILM.

helena rubinstein

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LONDON • NEW YORK • PARIS

REVILLON
FRÈRES

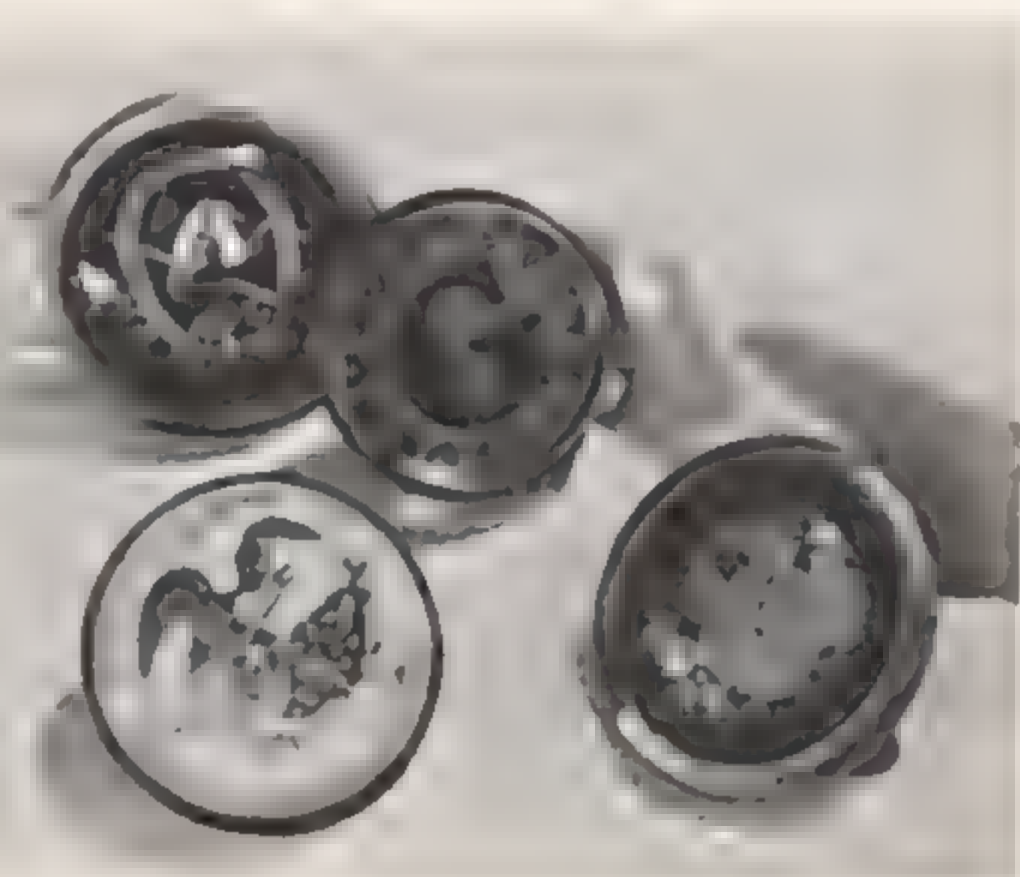
684 FIFTH AVE. • CI 7-7343

SHOP-HOUND'S TO-MORROWS



THIS year, all over the world, people are asking, "What's coming next?" Every one answers it, and most of us in disagreement and sadness. But there is one thing sure for us, Christmas is coming. It isn't near, but it's a warm, clear goal for our thoughts to aim at. Many of the beautiful, imaginative presents from Europe will be missing this year. But we can start planning our special order-in-advance gifts right now, and right here in America. That's us, the creature with the silver lining.

Lil Picard, in her little hat shop at 677 Madison Avenue, makes quite a fetish of Christmas and, aside from her usual accessories, is displaying a round of small gifts, odd bits of china, et cetera, and little silver boxes. In the picture below you can see some of her collection of old American buttons from horses' bridles. They're really things of beauty, bound in brass. Miss Picard will make them into pins, clips, buckles, or what you will, if you order them ahead of time. Knowing that the old favourite American price is "Oh, about \$5," that is what she is asking for them, complete with whichever fastening you like. A clever little thought from a clever little shop.



Countess Mara, Inc., imports from California a set of men's travel-bags about as smart as they come. There's a large natural-coloured linen laundry-bag, slide-fastened at the top and bottom, bound in braid, with a monogram of whatever colour you order for the braid. Also in the same pattern, two shoe-bags, and a toilet-bag lined with oiled silk; approximately \$12.50 the set. With the same sort of monogramming, there are large linen handkerchiefs. The letters are not embroidered, but hand-blocked on in washable, clean-cut letters, around \$2 at 338 Park Avenue.

If you're planning to buy a puppy for Christmas, you might start looking for one now, instead of waiting till the last minute and having your heart-strings frayed with love and indecision. Nearly any good kennel will hold the dog of your dreams for you, upon payment of a deposit. The Dog Mode of V—Magazine will help you do your puppy shopping now (*advt.*) Hound says choose one that will be six months this Yuletide.

VOGUE STUDIOS



We found ourself wishing we were a man, not a hound, when we saw Amster and Lamb's large and wonderful collection of old barber's shaving-mugs. There are so many of them, with so many assorted designs, that you can be sure of finding one that depicts almost any trade or hobby. There's even one of a plumber, plying his trade merrily under a sink. Some of them have white backgrounds, others coloured; all are banded with gold. Prices commence at about \$1, and don't rise too high. Amster and Lamb will have the old gold-lettered names removed, and the name of the new owners inscribed in old-looking gold lettering, for about a dollar extra. You must know that address by now—anyway, 362 Lexington Avenue. (Continued on page 94)



Amazing Texture

makes this "NO-SHINE" POWDER actually look a part of your skin

Imparts a Youthful Glow Even To Dull, Sallow Skin. Clings For Hours Without Caking!

Does your nose get shiny and require frequent re-powdering? Does your skin "take" your powder unevenly and appear dry and flaky after you apply it? Then you may be using the wrong powder texture. Wrong texture can cause your powder to pile up on your skin and streak instead of exquisitely *blending* with your skin.

But Not Chiffon Powder!

A special process produces its wonderful texture and removes all harsh shiny particles from Chiffon Powder, leaving it so light, smooth and fine that its beauty appears as part of your skin. Chiffon spreads so evenly and blends so *naturally* with your skin it is undetectable under the most revealing light, yet Chiffon imparts an enchantingly smooth soft finish that lasts for *hours* without caking, streaking or piling up on your skin. Seven beautifully blended

shades. \$3 and \$1 the box. At all better drug and department stores.

CHIFFON CREAM

There's really a thrill in store for women who have had difficulty in finding a satisfactory cream for cleansing and softening. Chiffon Cream embodies *all* the benefits of a liquefying and a cold cream PLUS several additional ones of its own! It contains the finest cleansing and softening oils whipped into a delightfully fluffy base. It is one of the blandest yet **MOST EFFECTIVE** creams you can buy to thoroughly remove dirt, dust and makeup from your skin. Splendid for *all* types of skin and *especially* for dry sensitive skin that can not stand a heavy cream. \$3, \$1.75 and \$1.

Other Primrose House Complements to Beauty

Dry Skin Mixture: A special blend of the finest softening, smoothing and lubricating oils. Marvelously light in texture. Created especially for thin, dry, sensitive skin. \$10, \$6 and \$3.

Smoothskin Cream: To help keep the young or average skin soft and supple. Created for the skin that is neither very dry nor very oily. \$3, \$1.75 and \$1.

Skin Freshener: An excellent, mild refreshing lotion to remove all traces of surface oil and freshen the appearance of the skin. \$5, \$2 and 85¢.

Special Hand Lotion: A soothing, fragrant lotion to help keep rough, dry, chapped hands soft, smooth and white. Leaves no greasy after-effect. \$1.

Petal Bloom: A delightful finishing lotion for face, neck, shoulders and arms. Especially blended not to dry the skin or coarsen pores. \$1.50.

Also Rouge, Eye Shadow, Lipsticks in the new smart flattering shades.

When in New York you are invited to visit our Fifth Avenue Salon and learn why our scientific Salon treatments can accomplish so much in enhancing the beauty of your skin. Primrose House, 595 Fifth Avenue, New York.

PRIMROSE HOUSE *Chiffon Powder*



If the swift tempo of Autumn activities robs precious minutes from your beauty care and your complexion strays from its path of perfection, better get acquainted with Jacqueline Cochran's Wings to Beauty—the swift, sure way to loveliness. Jacqueline Cochran's long experience solving complexion problems (before she became a famous aviator) finally impelled her to create Wings to Beauty—her very own skin care preparations. Just fifteen minutes a day with these quick-care cosmetics and you'll know full well that beauty needn't be a thief of time. Ask for the booklet "Wings to Beauty" to guide you on the way. At cosmetic counters or direct from Roselle, New Jersey.



Wings to Beauty

JACQUELINE COCHRAN COSMETICS

Jacqueline Cochran Beauty Salons: 700 North Michigan Ave., Chicago, Ill.
Deerpath Inn, Lake Forest, Ill. • Ambassador Hotel, Los Angeles, Calif.

SHOP-HOUND'S TO-MORROWS

(Continued from page 92)

Here is Hound making a doll house, but if you are not so ambitious, you'd better see wonderful ones at F. A. O. Schwarz. The very latest one is a modernistic house (not shown), equipped with electric lights, running water, and other authentic touches. There are six rooms within; and without, two tall trees. The furniture carries out the functional theme. In the children's room, there's a two-decker bed to conserve space. Buy it furnished for less than \$50; or unfurnished, for around \$25. You might have more fun furnishing it yourself, even though it's beautiful as is. Schwarz has a fine collection, to work out your theme with.



And on this same theme...few people will argue with us if we say that Alice Marks, Inc., has one of the finest miniature furniture collections owned by any shop around. Aside from the old English miniatures, the Marks sisters have any number of new, fantastically accurate little copies, many of them made on the one-inch scale (very rare). And if you want a favourite piece of furniture copied for a collector friend, or an exceptionally deserving and discerning little girl, they will have that made for you in two-inch scale. You might add one piece a year to the perfect doll's-house interior, and you will have created a connoisseur out of a nice child. Don't put off the ordering, since each little piece is made with enormous care.

If you want to give a present made with your own hands, we heartily, admiringly suggest that you see the very original and rewarding needle-point designs created at the Greenwich Galleries in Greenwich, Connecticut. You can order anything from a pincushion to a rug, hand-painted on canvas, but the small pieces are probably all you will be able to finish by Christmas. We loved: a match-box top design (for the big matches) with a pattern of matches on a turkey-red ground, and a pale olive border (approximately \$5). And a cigar-store Indian one for a cigarette-box top (same). If you work like a beaver, do beautiful vegetable pictures, pillow-size, of clean, delicious colours (about \$22). Or you can have designs created to your order. All colours specially dyed. From 130 East Putnam Avenue.

VOGUE STUDIOS



And from the New York Exchange for Woman's Work, 541 Madison Avenue, we exalt this blue-and-white dotted Swiss smocked doll's dress, and the actual little girl's dress it was copied from. The idea of matching doll's and child's dress sets isn't revolutionary, but we think it's a sweet idea to have the doll appear in a dress like a real one of which the wearer is particularly fond. We know of at least one lady who has saved THE dress of each year since she was very small. If you do this in doll sizes, they won't take much space, and will always fit the model.

If you wondered about the Novachord, played at the Fair, or if you didn't hear it then, you may now do so at the new studios of the Hammond Organ people at 50 West Fifty-Seventh Street. This fantasy looks like a walnut piano, and mimics practically every given musical instrument. Our demonstration was *something*. We met Mr. Harry Campbell, who promptly broke into...violin, harpsichord, clavichord, French horn, English horn, a music-box, bagpipes (The Campbells are coming), and organ. It's all electric, played by vacuum tubes on AC current. Any one who plays the piano can pick it up. Approximately \$1,500. (Continued on page 96)

LUNT *Sterling*

DESIGNS OF LASTING GOOD TASTE



Festival



FESTIVAL is new, FESTIVAL is smart. It is the pattern which perfectly expresses fine taste and a feeling for gracious entertaining. Essentially simple, it combines a sleek, unadorned centre panel with a border of delicate flower and leaf design. It truly belongs with the most exquisite china, precious glassware, fine linens. And despite its superb craftsmanship, its impressive weight, FESTIVAL is a pattern which seems surprisingly moderate in price. Consider for example, the joy of starting a FESTIVAL service with a JUNIOR HOSTESS SET. For twenty-five dollars you can have enough forks, spoons and serving pieces for "foursome entertaining". And when you are ready to buy a complete service, you will have the perfect nucleus around which to build it. For further details write LUNT SILVERSMITHS, Dept. A-22, Greenfield, Mass. Please indicate which patterns interest you.

HOOP-LA

Your Belt for November



Metallic hoops loop merrily on a belt of suede, accenting your slim waist—focal point of your new costume. In smart suede colors ...leather lined...priced about \$1.50...(Slightly higher in Canada)

a Criterion Original

SLOTE & KLEIN, INC., NEW YORK • *Stylists of Belts for Women*
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SHOP-HOUND'S TO-MORROWS



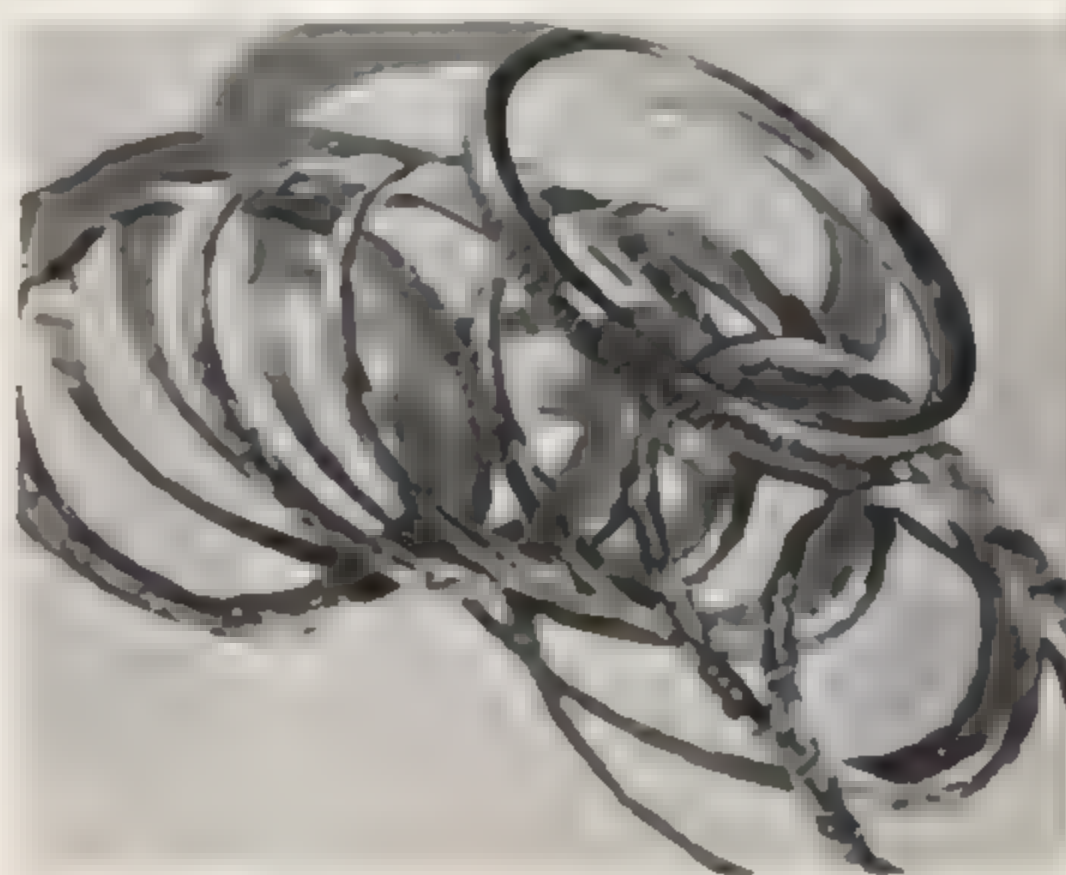
(Continued from page 94) If you are a perfume-giver, and want to give in a different way, Mary Chess will help you out. Why not subscribe to a monthly perfume present, to last for a year or six months, with the scents varying with the months or seasons? Perhaps you could send "Mimosa" in the spring, "Gardenia" in the autumn, a heavy scent for winter days. If you send a dram a month, at about \$1.75 a dram, that makes a year's subscription come to an approximate \$21. At 334 Park Avenue, sniff and plan your campaign, with heavenly material to choose from.

Another personal-present idea is to go to the fascinating little jewellery shop of Mr. Charles Walker, and select a jewel from the parts and pieces of rare old *bijouterie* that Mr. Walker has collected from all over the world. You might choose a little gold vinaigrette here, a dangle there, and have them made into a very special piece. Both his collections and his imagination are extensive and beautiful, so if you don't know quite what you want, he will work with you and make a sketch of what the finished product will look like. From what we've seen, it will be lovely. Or buy pieces already executed, at prices that are small for such rarities. Petite Musée, 20 East Fifty-Seventh Street.

Shop-Hound wants to tell all of her hound friends about a divine and utterly, utterly chic way to travel. It is in one of those bags that they are selling at Hammacher-Schlemmer. They are made of canvas, any colour you like, with a floor firm enough to stand on, and leather straps and handles. If you remember the frustrated feeling of some old black dog valises, you'll never want to be without one of these. They're light, and handsome, and, joy, a flap can unsnap so that your head sticks out, and you can keep track of what's going on. They're equipped with a leather plaque for your monogram, too; about \$7.



Two perfect men's gifts...at Lord and Taylor, a cowhide memo-pad case, which you clip to the sun-shield on your automobile wind-shield. Whenever you stop for red lights, you can make notes. It costs only about \$1.50, and Lord and Taylor will stamp on a gold monogram gratis.... At F. R. Tripler's, 366 Madison Avenue, a pigskin cigarette-case to fit over a pack. It's trimmed with a fourteen-carat gold monogram plate, and you can have three engraved initials included in this nice price, about \$6.50.



VOGUE STUDIOS

These bracelets are from Bonwit Teller. The largest one is a whirling roulette-wheel, about \$15; the others, signs of the zodiac, with delicately carved figures, around \$7 each. They are of silver, and we hope they augur well for you, one way or another.

At Bergdorf Goodman, there is a new collection of Christmas cards made entirely of Lumarith (cellulose acetate to some of you). The designs are cut out to form any one of nineteen pretty patterns, and a copy of your own handwriting is also cut from the same stuff, and applied to the card. Most unostentatiously modern-looking, they have a nice merry gleam. They cost from fifty cents or so to around \$1.50. If you want to make your own design (make it simple) that can be carried out for you, if you don't put it off too long.

M I R A C L E



parfum exquis

de Lenthéric

NEW YORK • PARIS • LONDON



ALL FOR YOUR

Lady-of-Leisure HOURS

The busier you are, the more important it is to have Daniel Greens to slip into when you find time to relax. . . . On the other hand, if you're a natural lazybones you will find that slippers like these three have a very practical side as well. For all Daniel Greens are made to fit as well as to flatter and to give your foot real support when you need it.

Remember to look at *Bambi*, *Vestal*, and *Noel*, therefore, when you are out shopping either for yourself or with Christmas gifts in mind. You will find them in leading stores and shoe departments everywhere. . . . DANIEL GREEN COMPANY, Dolgeville, N. Y.

DANIEL GREEN

Prices slightly higher
west of the Rockies

Comfy SLIPPERS

MY COOK IS A GREEN MOUNTAIN BOY

By Paul Hyde Bonner



THE records that Royden Bishop of Rutland proudly preserves do not mention the culinary endeavours of his ancestors—they merely state, simply but dramatically, that these men fought for freedom and unity. Thus the background of his patriotism is as secure as the origin of his talent is obscure.

It was on Saturday afternoons that Mother and Father Bishop went down-town to do their shopping, so that the house and all it contained became a kingdom over which Roy could rule without fear of discipline or interruption. I suppose that most kids, under these circumstances, would have had a reconnoitre in the attic, or built a bob-sled in the cellar, or used the living-room furniture for the construction of an igloo, but not Roy. He would make a bee-line for the kitchen, and concoct a magnificent supper for his delighted and shop-worn parents!

After graduating from school, he made the conventional gesture by entering the Rutland Business College. Its diploma now hangs over his desk. Armed with this certified evidence of his business acumen, he proceeded at once to Springfield, Massachusetts, but not to a seat on a stool behind a ledger. He went straight to Bowle's Lunch and got himself a job cooking "short orders"—the dishes cooked while you wait, hamburgers, hot dogs, westerns.

Few men can work in a "Lunch" without eventually succumbing to the Wanderlust. His Odyssey took him as far as the Gulf of Mexico, where for a year he was cook on a Norwegian fishing-smack. In Florida, where chefs are supposed to speak English with an accent, the nearest he could get to the kitchen was the pantry. As a waiter, he called his orders through the trap-door of the Altomonte Springs Hotel. His travels—now with his wife, May—took him back to Vermont, and, for a grim period, he stoked fires in the round-house of the Rutland Railroad. But you can not cook in the fire-box of a locomotive, so, after a year of railroading, he got a job as cook in Mr. Archer's Roadside Lunch at Ludlow, Vermont.

During the summer of 1934, my wife and I visited Alexander Woolcott at his famous castle on rocky Neshobe Island in Lake Bomoseen, Vermont.

May Bishop was at that time acting as head chambermaid in the West Keep of the castle, while Roy was tottering under the uneconomic experiment of running his own "diner" in near-by Castleton. One day while cleaning the Duchess's Bedroom, which we, as returned prodigals, were occupying, May overheard us talking of our recent purchase of Garland House. She asked if we were looking for a couple. We replied that that was all we were looking for. And thus it came about that on the first of October, 1934, Roy and May set out for Garland House in Rye, New Hampshire, in their 1926 Chrysler, dragging a trailer which contained, among other treasures, Roy's recipes, collected up and down the Atlantic Coast.

I shall lay myself open to criticism when I say it, but I still believe it to be true that a refined and sensitive palate is a rarity among Americans of colonial stock. If I am correct, then Royden Bishop is certainly an exception to the rule, for he not only has a delicate taste for truly American dishes, but he is quick to grasp the significance and undertones of strange and exotic concoctions from other lands. He can, for example, imitate the flavour of the Levant with his Turkish veal Dolma, wrapped and cooked in cabbage-leaf and served with yogurt (fermented milk). His *Spaghetti Con Salsa Bolognese* are as truly Italian and *al dente* as any you would eat at Biffi's in the Galleria Vittorio Emanuele. His kedgerree is as Scotch as a Ramsay tartan. Not even the *National Geographic* can bring to mind the lush meadows of Normandy as well as his *Crème Brûlée*.

I do not wish to imply that Roy arrived at Garland House complete with an international repertory, learned behind the counters of "Lunches." What he did have was a gift for taste and timing, without which no one can ever aspire to the culinary art. All he needed was my wife's enthusiasm and tireless encouragement.

Away from the kitchen, Roy has all the inventive and manual capabilities of our race. He has built himself a complete carpenter shop in the cellar, where he turns out many articles of use and beauty. (Continued on page 100)



IT'S NEW

It's You

AN ENCHANTING PERFUME

by

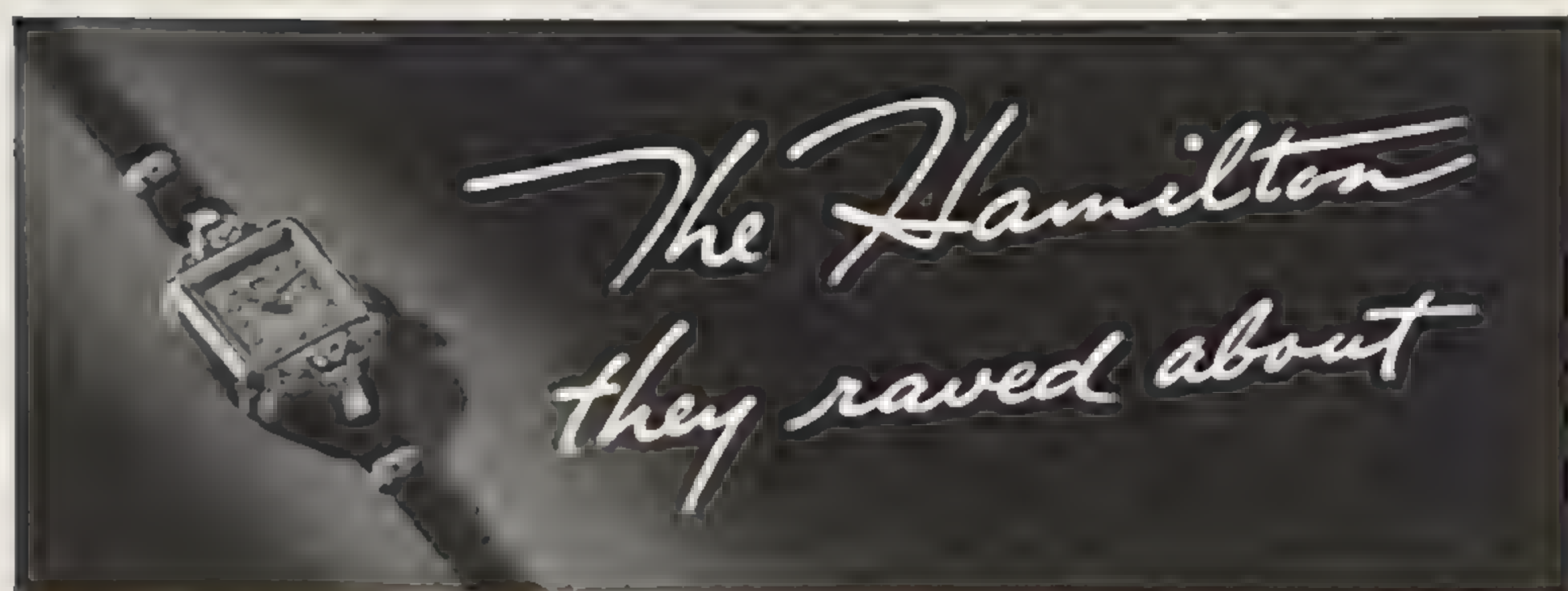
Elizabeth Arden

• Elizabeth Arden has created a lovely new make-up to harmonize with IT'S YOU perfume.



"What's everybody doing over there? Did Jane win a cup?"

"Not at all . . . they're probably just admiring that stunning Hamilton Tom gave her!"



No wonder Jane's stealing the show. But . . . don't be envious. There are dozens of Hamiltons . . . just as beautiful . . . at your jeweler's this fall. Hamilton makes only high-grade watches, with 17 or more jewels and precious metal cases, \$37.50 . . . to \$5000. This tiny Lady Hamilton NINA, 14K natural gold with white decorative relief, 18K applied gold numeral dial and 14K gold-filled fittings, \$60. Made in U. S. A. Important: All genuine diamond cased Hamilton watches are stamped Hamilton. Hamilton Watch Company, 948 Columbia Avenue, Lancaster, Pennsylvania.

NOTE: Hamilton's experience building watches for railroad men insures greatest possible accuracy in every other size and grade that Hamilton makes.

MY COOK IS A GREEN MOUNTAIN BOY

(Continued from page 98) But his particular pride is the dark room, for, like so many moderns, he is an ardent photographer and keeps us continually supplied with picture post-cards of his own making—cards of our house, of our paintings, and of the village church. He even took the portrait which illustrates this article, using May as a stand-in for the correct light and focus.

Roy has allowed me to give, here below, a few of his adaptations. If you should try them, and they don't "turn out," don't blame him—there is always the question of hand and eye in this art, which can not be written in a recipe.

CRÈME GARLAND

This invention has been named after my house. Split peas should simmer until they can be put through a fine sieve. Cut an eighth of a pound of salt pork into quarter-inch cubes and fry until lightly browned. Cut two leeks into small bits and fry for two minutes. Add the pork and the leeks to the strained peas, and heat. Just before serving, add one quart of hot cream (do not let it boil!), a little butter, and seasoning to taste. This is a soup for gods!

MOUSSAKA À LA TURQUE

This dish was, as far as I know, first brought to the attention of the English-speaking world by Mr. Richard Wyndham, the British artist, who had it at the house of Monsieur and Madame Dimanescu in Roumania. Roy makes it exactly as indicated by Wyndham in André Simon's *Wine and Food*, from which I quote: "Veal is first fried with sliced onion; then, when cold, passed through a mincer. After adding hard-boiled eggs, fried tomatoes, fried eggplant, and raisins, the mixture is formed into a mould and slowly baked. When served it has the appearance of a large plum pudding."

LOBSTER KEDGEREE

The word "kedgerie" was originally an Englishman's attempt to transliterate the Hindu word *khichri*, which designates a native dish of rice, split peas, eggs, onions, and butter. In the modern English sense, the word applies to a breakfast or luncheon dish made with any available seafood. As lobsters abound on our very door-step, Roy makes it as follows: When two cupfuls of rice have been properly cooked (see below), add to it one pound of boiled fresh lobster meat, four hard-boiled eggs cut in smallish pieces, salt, pepper, one-eighth of a pound of butter, and one-fourth of a cupful of cream. Mix these together and put in a double boiler to heat for serving.

A kedgerie of finnan-haddie is also excellent, and in many localities less expensive. The only difference in preparation is that the finnan-haddie should first be boiled in milk.

HUBBLE AND SQUEAK

The name, I suppose, was originally indicated by the noise it makes while cooking. The dish is of very ancient lineage in the British Isles. Roy believes that early Vermonters might

have brought it from Yorkshire. Put half a cupful of fat into a heavy aluminum kettle and, when this is sizzling hot, add a medium-sized cabbage, which has been shredded, and several potatoes, peeled and sliced. Season liberally with salt and pepper and add a cupful of hot water. Cook for about forty-five minutes over a slow fire, stirring frequently. It should be served very hot in an earthenware dish, with a stately row of grilled Vienna or frankfurter sausages laid on top.

VEAU LUIGI

Basically this dish is Italian, but until Roy brought it to its present refinement, it had reached its highest point at Luigi's famous restaurant in Jermyn Street, London. The veal should be sliced thin and pounded until it is only a quarter of an inch thick. It may then be cut into pieces about three inches square. Fry a quarter of the veal, together with some cut-up mushrooms, in butter in an iron skillet. Brown one side, then turn, adding at the same time half a cupful of heavy cream. Cook until the sauce has thickened. This process must be repeated three times, until all the veal and mushrooms have been cooked. It should be served garnished with boiled rice (again see below).

Luigi's method is to add the cream at the moment before serving, but, for my taste, Roy's way is better.

CRÈME BRULÉE

There is nothing new about this magnificent sweet, yet, in spite of all the cook-books, how often do you meet it *au point*? Nine times out of ten, whether at a restaurant or at a private house, it is either a stiff custard or a molten soup. Roy has never missed—yet. The trick, he tells me, is that it takes two to make a *brulée*. Beat the yolks of four eggs. Boil one pint of cream one minute. Then comes the trick! One person must pour the hot cream very slowly over the beaten yolks, while another person stirs the mixture furiously. Not even the most ambidextrous cook can do it successfully alone. Having accomplished this, put the mixture on the fire and let it come slowly to the almost-boiling point (if it boils, you are lost). Then pour it into a baking-dish, put it in the ice-box, and let it cool overnight. The following day, sprinkle maple or brown sugar over the top and put it in a cold oven, directly beneath the broiler, and leave the oven door open. This will allow the sugar to melt without melting the cream. When the crust is well formed, put it back in the ice-box until served.

NOTE: BOILED RICE

As this occurs in both the kedgerie and the Veau Luigi, I thought it best to mention that Roy is a master of this Oriental art. His rice is dry and separate, not a sodden mush. Give the rice grains a quick shower of cold water through a colander. Boil them for twelve minutes in an open saucepan. Give them another quick shower of cold water through the colander, then put them in the oven for a minute or two, to dry and warm.



"COLONY"

le nouveau parfum
de
Jean Patou
PARIS

CAPTURING THE HUSHED MYSTERY OF FAR-OFF ISLES

HUNTING IN WYOMING

(Continued from page 65) pretty good physical shape. Hunting-life hardens one up anyway, but it is less agonizing if there are a few muscles to work on.

Each hunter has his guide and his horse. The balance of the camp personnel are a cook and a wrangler. If he goes with a well-stocked outfit, he will have a ten-by-twelve-foot tent in which to live. In this, two people can sleep comfortably, and there will be room for a heating stove to warm the tent and to dry those often snow-wet clothes.

Then there is a combination cook-and-dining tent where everybody eats—and enormously—of hot cakes, fresh fish, game, camp-made biscuits, good canned fruit and vegetables. This, too, is the scene of poker games, played with matches for chips and candles for light, and some very fine thrusts of native wit.

GUNS—PERSONAL EQUIPMENT

Personal equipment should be, primarily, guns. There is no better all-around gun than a Springfield thirty-ought-six. For birds, take either a twelve- or sixteen-gauge shotgun. The hunter should have a pair of strong binoculars, and he will miss a lot if he doesn't take a fishing-rod. The fishing is really wonderful, both in the streams and the lakes. Though it may be gilding the lily, it is better to take one's own air-mattress and eiderdown sleeping-bag. Every outfit will supply beds, but there is something satisfactory about having one's own.

As for clothes, the very best thing to take is a pair of old, warm riding-breeches. With these can be worn either a flannel shirt or a cotton one, depending on the weather. Waterproofed, hob-nailed boots that lace up and heavy wool socks are the most practical footwear. For protection against snow and rain, take chaps, a leather jacket, an old felt hat, and a silk handkerchief to bind around one's neck. Slickers aren't good. They make too much noise when stalking game.

The other necessities are a dozen pairs of five-cent workmen's gloves. They shrink to nothing if dried too quickly, but they are warm and don't slip. Long woollen underwear is essential, and corduroy slacks, old sweaters, more warm socks, and leather moccasins for sitting around a camp-fire or the cook tent. All this paraphernalia gets stowed away in a duffel-bag and packed on the horse most likely to buck.

WHERE TO FIND GAME

Usually the main hunting-camp is permanent. It is set up in good game country one or two days from the home ranch. From this, a light, overnight camp can be taken for high hunting. The hunter will probably go first for his moose, elk, and bear. Moose like marshes and deep woods. Bear are beginning to work down from the high

rims, looking for winter dens. This is the time of year the elk are mating, and day and night the valleys ring with their bugling.

Higher up are the big buck mule-deer. They range above timber-line, which in this part of the Rockies is ten thousand feet. Highest of all are the mountain-sheep. Up between eleven and thirteen thousand feet, they live on grass that is watered by mountain springs and snow, and warmed by a few hours of daily sun.

This is tough and exciting hunting, where stamina and good eyes and limitless patience are necessary. Nothing is harder or more exciting, even though one's lungs seem to split and one's legs turn into pieces of cooked macaroni. The theory is the hunter must get higher than mountain-sheep which—believing themselves to be kings of the world—only look downward. One can not hunt sheep on horseback. The horses are left far below, tied to a juniper-tree at the top of timber-line. Day after day, one clambers around the peaks, with an icy wind ripping through hot clothes, following tracks of rams, only to find that a falling stone has scared them away into some unapproachable spot—or that sundown has come, and it is too dark to see the sights on the guns.

The expense of a hunting-trip varies with the ranch from which one outfits. Licences change somewhat from year to year, according to closed seasons and limits. This year, Wyoming's non-resident licence for one bear, one elk, one deer, game birds, and fish is fifty dollars. A non-resident moose permit is seventy-five dollars; an antelope, twenty; and a mountain-sheep, seventy-five.

EVERYTHING IS SUPPLIED

The hunter gets his licences, and then pays a flat rate to the outfitter. This covers men's wages, saddle and pack-horses, food, tents, et cetera. Everything is supplied to him but his rifle and the ability to shoot, and, if the poor wretch gets buck fever, his guide will undoubtedly do the dirty work, and say nothing, until the next year!

One final word about these soft-voiced, quiet-walking men, the guides and wranglers and cooks. Almost all of them can alternate jobs with equal ease. Also, they can break young horses, build cabins, and farm. Wherever they are, they can take care of themselves, except perhaps in Wall Street. Their humour is rich, and their understanding of men is penetrating.

Like the poet and the sailor and the aviator, they can drop that outer shell from their eyes and see far and deep into their surroundings. The imprint of a track on warm mountain grass, the scratch of an angry grizzly's claw high on a pine-tree are but indices of the pictures they can unfold to the hunter who will listen.



The new "small waist" look is achieved by Lily of France in the way most comfortable for YOUR figure—with the moulded duo-sette, the high step-in, or the back-laced corset.

Lily of France

THE DUO-SETTE IS MADE ONLY BY LILY OF FRANCE AND
MME. IRENE • FEATURED AT BETTER STORES \$7.50 TO \$50
ALSO STEP-INS FROM \$5 TO \$50



"THREE MOODS" OF A
Charming
LADY



CHANEL TALCUM • EAU DE COLOGNE

Both are perfumed with No. 5, Gardenia, or Cuir de Russie (Russia Leather)
The set, \$3.00, \$4.00 and \$5.00.



CHANEL PERFUME

Smart No. 5, tender Gardenia, brisk Cuir de Russie (Russia Leather), romantic Glamour, melting Jasmin, or the new and dashing No. 22. \$2.25 to \$250.00.



CHANEL THREE MOODS® SET

Any three Chanel fragrances in charming "petite" bottles. In smart, new round pedestal box, \$6.75. Or in conveniently flat traveling case, \$6.75.



CHANEL INC.



HOW TO PUT *Your Lipstick* ON TO STAY!

Here's the technique: Apply Don Juan,* the lipstick that stays on, generously and leave for five minutes. Then blot gently with tissue to remove surplus. The remaining transparent film of color will stay on for hours and hours, leaving no smears or stains though you eat, smoke or kiss. Don Juan will keep your lips radiantly beautiful without continuous retouching.

Once you try this method, you will always use it, for Don Juan is made of the purest ingredients and keeps your lips soft in spite of its unusual adhesive ability. Don Juan's twelve lovely shades include the new clear red (No. 5) and all others of fashion's latest. In a distinctive black and white cameo case, \$1.00. Refills, 60c.



Don Juan
THE LIPSTICK THAT STAYS ON

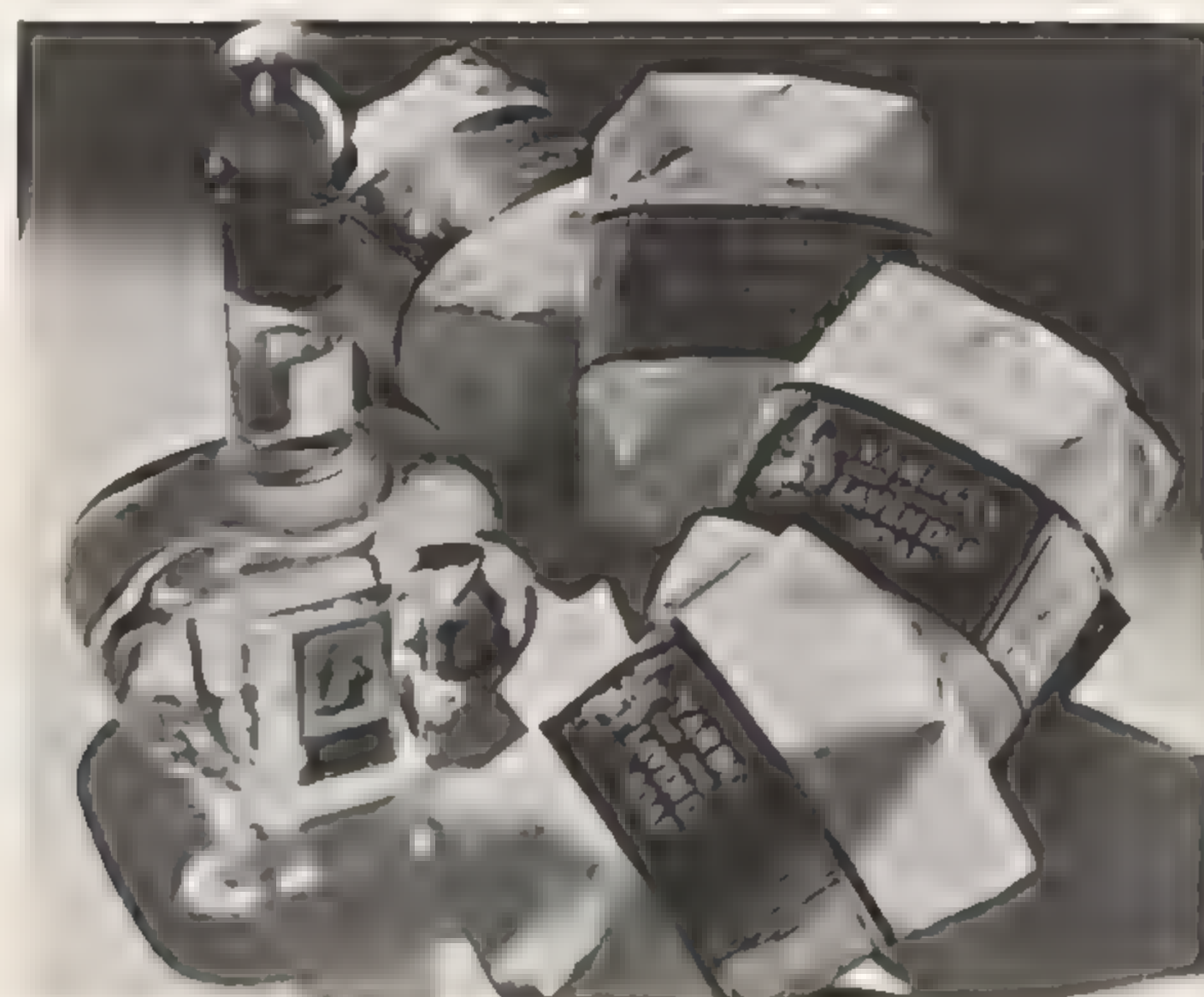
**Sold abroad under the name "Guitare"*

VALDOR

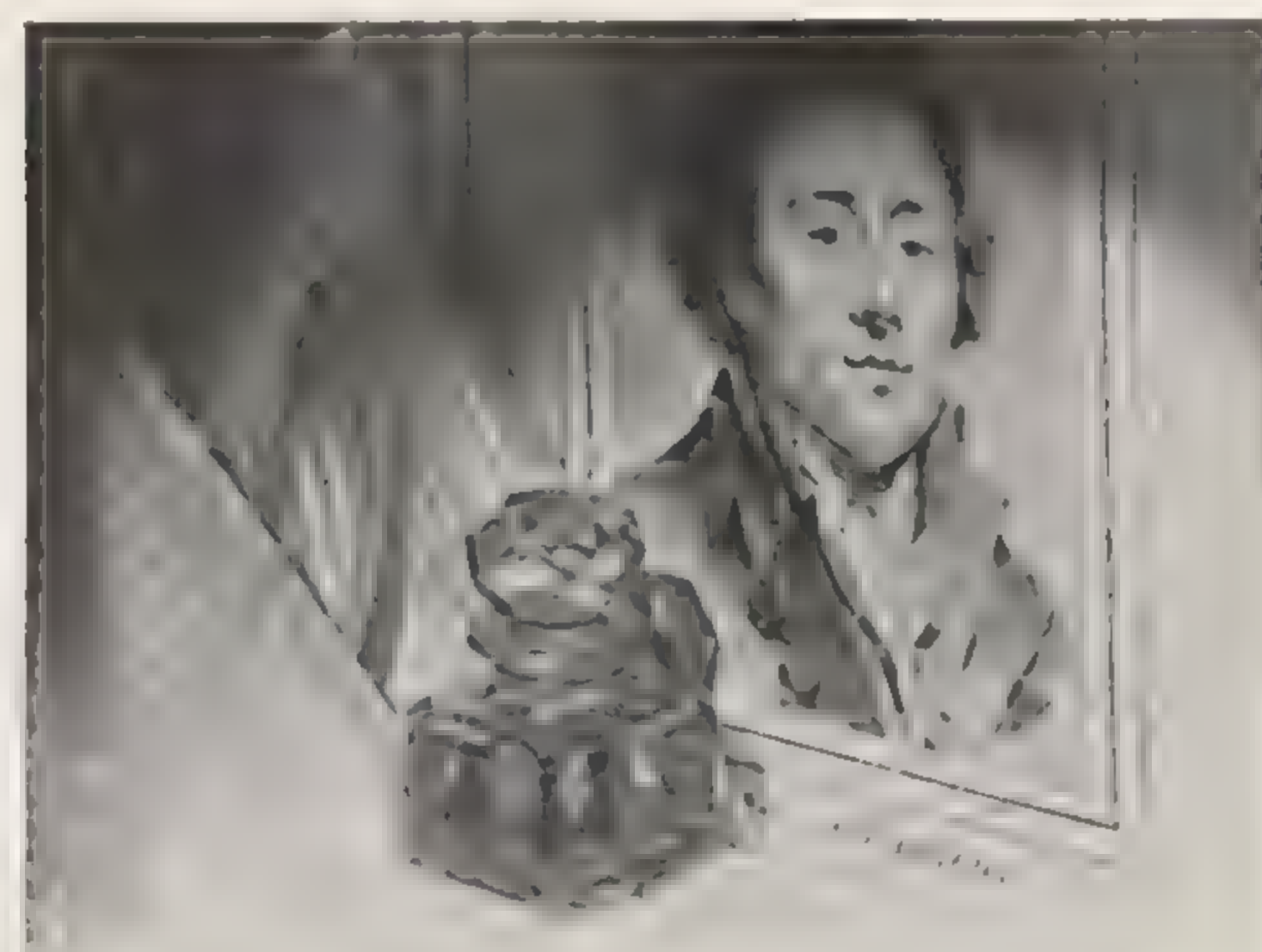
NEW YORK

RE-DISCOVERIES IN BEAUTY

SOMEHOW there's peace in retrospection—in looking back and finding, in other, quieter days, so many familiar things. Here we show you cosmetics and perfumes, which have slipped down the distaff side for generations. Sweet "simples" which have withstood the test of time and the competition of new, exciting products. Some of these were current when the Georges sat on the English throne. Some weathered the French Revolution, the War of 1812. Some went to Africa, and some stayed at home. Some were hidden furtively in a glove-box during the early Victorian era, and some went boldly to Maxim's and Delmonico's. Here they are, products so fine, so unassailable they have never been changed—a tribute to the standards of their makers.



It was your powdered, panniered "Lud-Sir-Arthur" ancestress who bought lavender waters and scented soap from Mr. Yardley, whose shop opened in 1770 to serve the gay, naughty Georgians. Above, the newest presentation of the oldest cosmetic firm



The firm of Houbigant, which was established in 1775, seems to regard this 1830 flacon in the light of a novelty, for the perfume it contains, "Fougère Royale" (later so eloquently praised by de Maupassant), had already been a favourite for decades



The firm of Ed. Pinaud was established in 1807, and breathes there a man the world around, who is not familiar with the bright red liquid and the slim-necked bottle of Pinaud's Eau de Quinine or Extrait Végétal, both in their original bottles?



The house of Guerlain, established in 1828, made lip pomades for the belles (and the bucks, too!) of the Regency days. Here is their earliest perfume, the famous "Jicky," which has come down the years, unchanged in fragrance, package, and popularity



Here is one of the earliest face powders in one of its first containers. Poudre Java by Bourjois, a firm established in 1849. Powder was used rather secretly, for though over-painted Georgians were frowned on, Victoria had not yet "disapproved" of feminine wiles



Here is one of the most familiar and beloved bottles of all time. Hinds' Honey and Almond Cream, which came into being in 1874. This is the original bottle, elegant in green velvet, with a genteel, stilted beauty booklet attached (free of charge) to the back



VOGUE STUDIOS

In 1875, Woodbury's Facial Soap was, according to their advertisements, "all over the face of the civilized earth." We show you the past and present wrappings. This face treatment was out in the open, for soap at least was approved in the rigorous 70's



Drama for any meal

AT THANK-HEAVEN-FOR-COMMUNITY PRICES!

GIVE A PARTY "PICK-UP" to the simplest meal with either of these Coffee Services by Community Plate*. Many other pieces . . . platters, vegetable dishes, salts-and-peppers, and the rest. Six patterns, all priced alike. 3-piece sets—coffee pot, creamer, sugar, \$39.50; coffee pot alone, \$21.50; creamer and sugar (dessert size), \$12; 22-in. tray, \$29.50.

COMMUNITY CHINA by THEODORE HAVILAND, made in U. S. A. Bouquet* (right) Primrose* (left) equally at home at a snack or a banquet. 16-pc. Starting Sets as low as \$11; service for 6, \$36.50. Two other Community patterns. All open stock.

BUDGET TERMS wherever fine silverware is sold



COMMUNITY PLATE

Leadership in Design Authority



*TRADE MARK

COPR. 1939 ONEIDA LTD.

JETTE fabric distinctively DUPLAN



George Hess does a versatile classic that takes you serenely from the stadium to exciting post-game festivities. There's feminine guile in a flaring gored skirt... the suave smartness of superb fit, exquisite detail and "cloth" CREPE JETTE created of TUBIZE' 33—the new Abraded Acetate Rayon Yarn. Choose it in gay football colors... sizes 12-20. Around \$15. Manufactured by GEORGE HESS, Inc., Sizes 9-15 by JUNIOR COLONY, Inc. Both at 1400 Broadway, New York.

*Reg. Trademark

FRANKLIN SIMON'S, New York and Greenwich

Hutzler Bros., Baltimore
Ernst Kern Co., Detroit
Hahlos, Inc., Houston
Burdine's, Inc., Miami
Dayton Co., Minneapolis
Frost Bros., San Antonio
Rhodes Bros., Tacoma

Loveman, Joseph & Loeb, Birmingham
L. Strauss & Co., Indianapolis
Broadway Dept. Store, Los Angeles
B. Lowenstein & Bros., Inc., Memphis
Kahn's Dept. Store, Oakland
Olds, Wortman & King, Portland, Ore.
Scruggs, Vandervoort & Barney, St. Louis



RE-DISCOVERIES



1879 was an era of great elegance. The Junoesque type of beauty had replaced the ingenuous, witty blonde. A span of matched bays was the chic method of transportation, and the bustle was at its most substantial. This year, the house of Lenthéric was established. Above, the old and new versions of "Miracle." The old bottle was a broody, soulful, tragic sort, in keeping with the current type of beauty. Next, you see to-day's—glamorous, chiselled perfection



In 1890, when Sarah Bernhardt had her own theatre, there was a slight renaissance in the beauty world. Creams and lotions were used more frankly, and artifices (rats, padding, and make-up) were no longer forbidden fruits. Here we show you the old and new of a face cream that was, and still is, a favourite on the dressing-table. It's Daggett and Ramsdell's Perfect Cleansing Cream, which was applied both night and morning by advanced women



In 1891, a Mr. Leigh made some face powder that had a curiously adherent property. Being far more concerned with the serious matters of his apothecary shop, his powder received only cursory attention and was, in fact, sold casually in apothecaries' pill-boxes (standard-size), with a fancy label pasted on the top. Women, however, took a different view of its importance. On the right is the sleek modern box that houses Mr. Leigh's discovery

IN BEAUTY



In 1894, the English house of Cyclax came into existence—primarily to care for the skins of English ladies who were obliged to live in the tropics. For India and Africa were calling to Englishmen, and the delicate skins of their English wives were not standing up too well under the scorching, blistering heat. So, while Rhodes was building his empire, Cyclax was nurturing the roses of England on alien soil. Here we show the old and new



Somehow this endearing old bottle is one of the most nostalgic, carry-me-back-to-the-nursery perfumes we know. It's Richard Hudnut's "Violet Sec." as sweet and fresh to-day in its streamlined container, as it was in 1896, in its "collet monté," gilt-stopper days. Violet perfume was the universal chic at the time (violet toques, a bunch of Parma violets under the chin, heroines, invariably with violet eyes...even the name Violet was popular)

VOGUE STUDIOS



Coty entered the perfume business with a splintering crash. In 1904, Monsieur Coty approached a large store in Paris with a perfume called "La Rose Jacqueminot." Without even being allowed to lift the stopper, he was turned away. Whether with anger or a Machiavellian cunning, Monsieur Coty somehow smashed the bottle in the middle of the store. Elegant customers sniffed, and the store was undone. Here is the original, post-accident bottle

SHUR-TITE

Favorite of the month



DESIGN PATENTED

*Y*our best-of-all bag, to carry when you wear your most thoughtfully cut afternoon frock and your most precious furs. Let its plump and prosperous-looking Victorian curves make telling contrast with your tiny waist. In fine Black or Costume-Colored calf or suede, at your favorite store . . .

\$5

SLIGHTLY HIGHER WEST OF THE ROCKIES

Goldsmith BROTHERS

NEW YORK
CHICAGO • LOS ANGELES • PARIS • LONDON

outsmart the calendar

with the Vera-creme Method

for dewy-fresh skin
for radiant complexion
for firm facial contours



More and more "young women", whether debutantes or grand-mothers, are turning to the Vera-creme Method to outwit Step-mother Nature . . . safely, sanely! Here is the long-sought method to encourage clean-cut youthful contours and a skin that's vibrantly alive!

Scientifically evolved Vera-creme, together with Nilsa Mathews' advanced technique in facial exercise and a mask of sheerest oil silk, form a tri-

umvirate to combat sagging muscles and arid skin. Circulation is quickened . . . facial contours tend to round out and grow firm . . . your skin takes on a new bloom! And the beauty of it all is that a protective film of Vera-creme under your usual make-up will help preserve that "young April" look, even in the face of wintry blasts!

Try the sound Vera-creme Method . . . *before you're a day older!*

The stunning black, white and gold Vera-creme package including 3-ounce jar of Vera-creme, transparent mask and brochure—at better cosmetic counters \$3.50

vera-creme

REG. U. S. PAT. OFF.

Vera-creme combines the finest lubricating oils with other richly beneficial ingredients, including one normally found in the very cell layers of the skin. This amazing cream is prescribed primarily for beauty siesta or overnight use. It is applied to face, neck and throat; the mask is adjusted; and so to rest . . . and to beauty.

Upon arising, you'll notice how smooth, soft and supple your skin has become! You are now ready to benefit most from the few minutes of invigorating face exercises described and illustrated in the 48-page brochure.

If your favorite store cannot supply you, send \$3.50 to Nilsa Mathews, 306 Fifth Avenue, New York. Please mention name of the store.

NILSA MATHEWS, INC. NEW YORK

BACKLOGS FOR A WARDROBE

THESE are backlogs for your wardrobe...the clothes you can always depend upon...the focal-points around which to build further...if you wish. There are two complete costumes here—one for afternoon, one for sports. With them, you can work out almost endless variations on each theme. You can wear them now, in the winter, again in spring. They are *not* the things you skimp on. They are, purely and simply, good value for your good dollars. They are the essentials, the classics. (Even the colours are classic—good year after year in any smart wardrobe.) You might have worn something very much like them several years ago...a year or two from now, you'll probably still be wearing these.

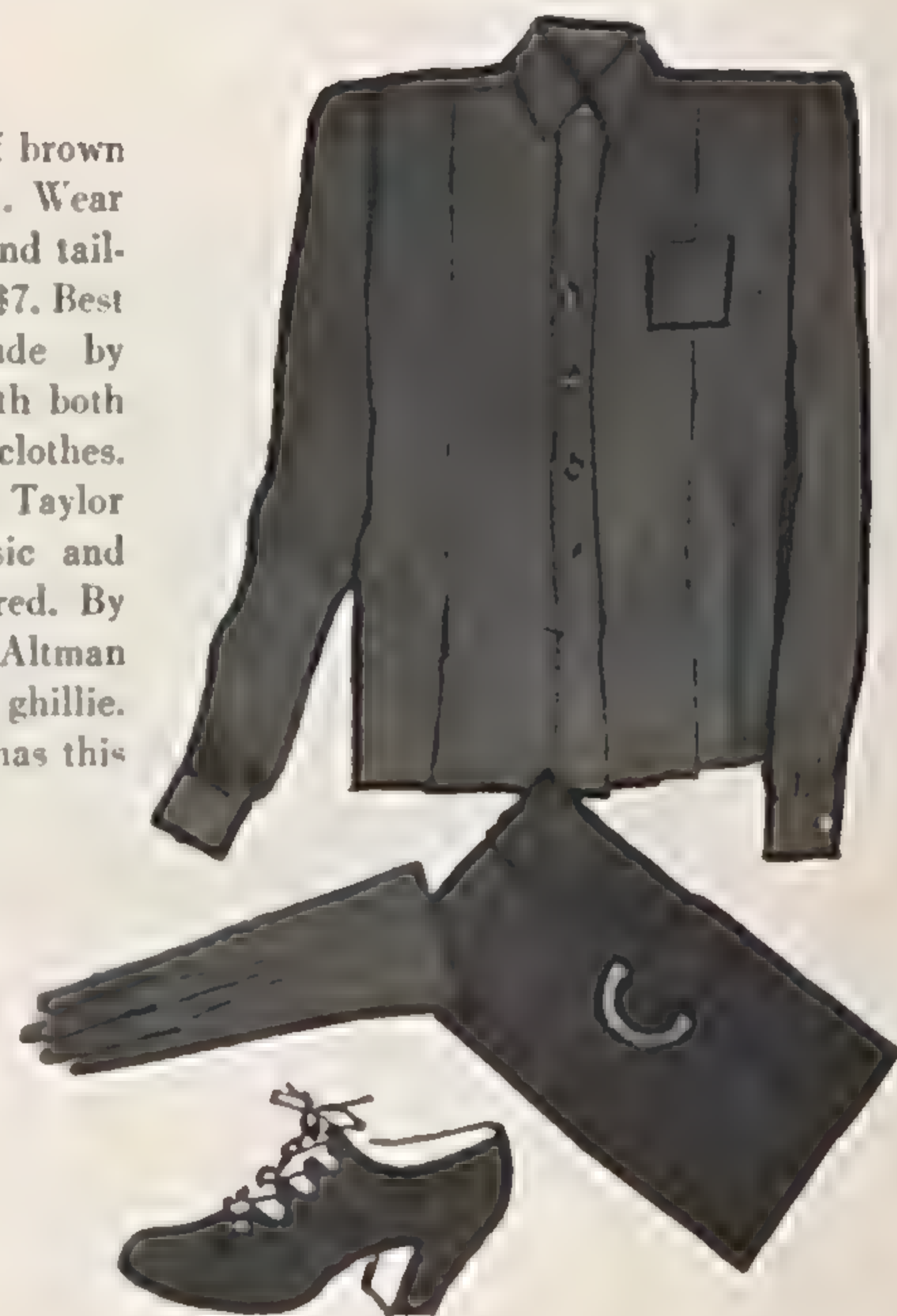


DRESS ACCESSORIES:

- Black suède bag, with a pleat and a stitched band. By Shur-tite. About \$5. Altman
- Necklace of gold-metal balls and links, with a bracelet to match. By Leo Glass. About \$5 for both. At Saks-Fifth Avenue
- Black washable doeskin glove, made by Ireland. About \$1. From Saks-Fifth Avenue
- Black suède step-in; inserts of "Lastex." Under \$9. A Foot Delight shoe at Cammeyer

SPORTS ACCESSORIES:

- Shirt-waist blouse of brown silk, with patch pocket. Wear it with casual tweeds and tail-leurs. This is less than \$7. Best
- Red calf bag, made by Bienen-Davis. Good with both sports and afternoon clothes. Under \$8. Lord and Taylor
- Pigskin glove, classic and durable; natural-coloured. By Superb. About \$4. At Altman
- Brown polished calf ghillie. About \$10. Florsheim has this





SIMPLE LITTLE BLACK DRESS: Of Crown-Tested rayon; back drapery, slim waist. About \$35. With it, a black felt baby breton, trimmed with velvet. Under \$8. These are at Russeks

BLACK WOOL COAT: Simple princesse lines are eternally good. Velvet collar. (Wear the hat described above.) And you might wear your fur scarf, too. About \$50. At Lord and Taylor



CLASSIC TWEED SUIT: Red, white, and brown herring-bone. Wear it with the accessories on the opposite page...and with many others. About \$45—and worth it. At Bonwit Teller

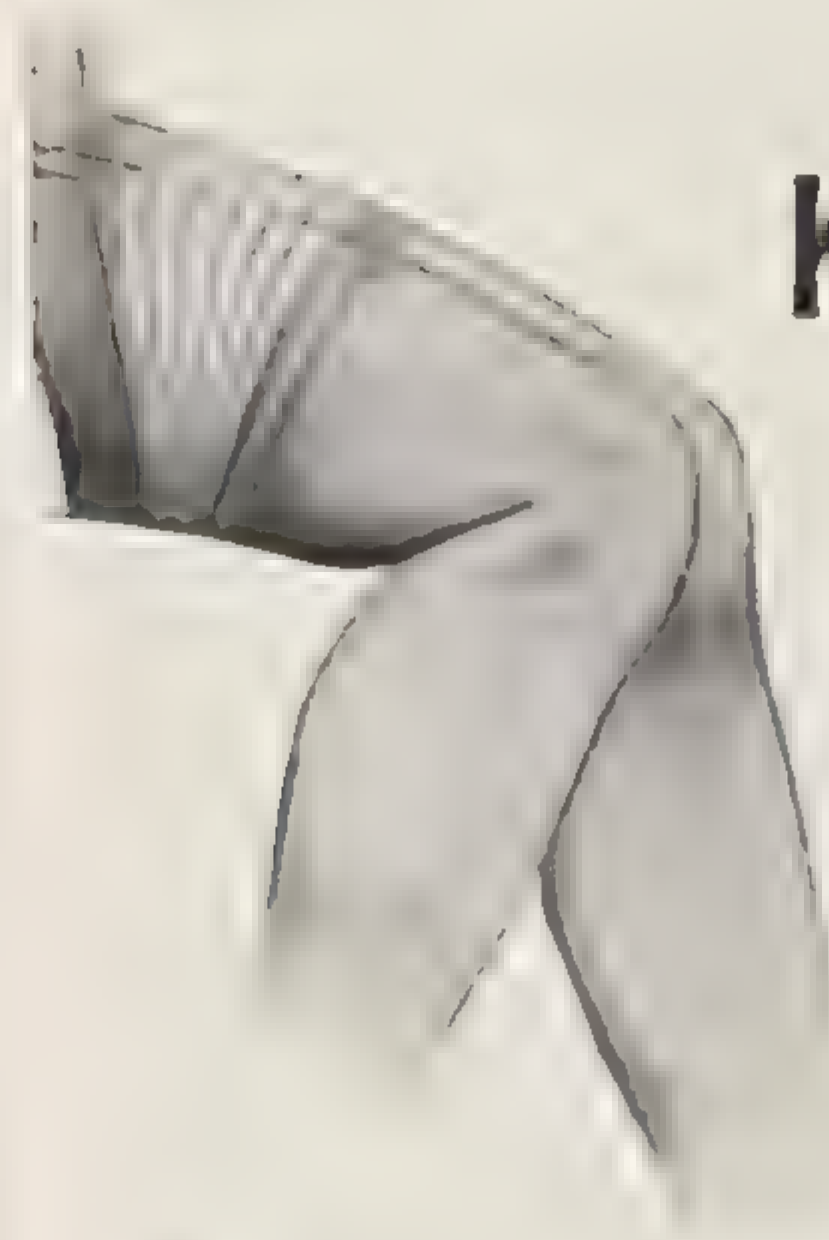


Vera Zorina
Star of "On
Your Toes"
A Warner Bros. Picture

*On your toes in
Fashion Life...* WEAR

Vanity Fair
KNEELAST STOCKINGS

*Pat. No. 1,929,006



Warner Bros. have selected
Vanity Fair Kneelast
Stockings to be worn exclu-
sively by all their stars and
players.

Be on your toes for fashion or fun in the filmy sheerness of Vanity Fair Kneelast Stockings. Their delicate beauty is *protected* by the patented Kneelast feature that stretches as you dance, stoop or bend—absorbing garter strain... avoiding garter runs. Be assured of beauty, comfort and sheer leg flattery in these wear-protected hose. Three proportioned lengths, in thread weights for every purpose. At leading stores. \$1.15 — \$1.25 — \$1.35.

VANITY FAIR SILK MILLS • READING • PA.

**BLOUSE
OF THE
MONTH**

by *Debwin*



\$3.50

**AT LEADING
RETAILERS**

"Hobby Horse"
Perfection itself in tailoring, yet new and different in every detail, is November's Blouse-of-the-Month. The zipper leads up from the stitched bosom to the collar with its smartly corded edges. Acetate Diagonal crepe.

REG. U.S. PAT. OFF.

MARKAY WAIST HOUSE 525 Seventh Avenue New York

**BELT
OF THE
MONTH**

by *Schaffer*



CASCADE
\$1.50
AT LEADING STORES

Be on the crest of the latest wave of style ingenuity. This Schaffer Original with soft suede loops and golden cascade links is designed to spice winter outfits. Wear the Belt of the Month to brighten your football woollens and heighten the fashion significance of any simple costume. Colors ranging from festive reds to warm browns and greens assure the discovery of your favorite color at leading stores.

Schaffer

SCHAFER BELTS, INC. - 330 FIFTH AVENUE - NEW YORK
WORLD'S FOREMOST MANUFACTURER OF QUALITY BELTS FOR WOMEN.

HAPPY LAND

(Continued from page 49) such as the princely houses of Florence or the Spanish palaces in Mexico, or, as a last resort, the Fifth Avenue museums of the fantastically rich of two or three generations ago. Their importance is of another kind—that of the oldest New York houses, or the Patrizieren houses in Basel; with a quality nearly akin to the Amalienburg in the forest near Munich, quite the loveliest house I ever saw, or expect to see. These St. Francisville houses are examples of pure domestic architecture, somehow urban in style, graceful, and differing from city houses in this particular, that they sit in landscapes designed to show them off; they are meant to be observed from every point of view. No two of them are alike, but they were all built to be lived in, by people who had a completely aristocratic sense of the house as a dwelling-place.

ARISTOCRATIC ARCHITECTURE

They are ample and their subtle proportions give them stateliness not accounted for in terms of actual size. They are placed in relation to the south wind and the morning sun. Their ceilings are high, because high ceilings are right for this kind of architecture, and this kind of architecture is right for a hot climate. Their fireplaces are beautiful, well placed, in harmony with the rooms, and meant for fine log-fires in the brief winters. Their windows are many, tall and rightly spaced for light and air, as well as for the view outward. All of them, from "Live Oak," built in 1779, to "The Myrtles," built in the 1840's, have in common the beauty and stability of cypress, blue poplar, apparently indestructible brick made especially for the chimneys and foundations, old methods of mortising and pinning, hand-forged nails.

"Live Oak" stands on a green knoll, and, from the front door, one looks straight through the central room to the rolling meadow bordered with iris in profuse bloom. This house is really tired, worn down to the bare grain, the furniture just what might have been left from some remote disaster, but it is beautiful, a place to live in, with its wide, double porches and outside staircase in the early style of the Spanish in Louisiana, its dark panelling, and its air of gentle remoteness.

"Waverly" is another sort of thing altogether, a bright place full of colour, where the old furniture is set off with gaily flowered rugs, and the heavy old Louisiana four-poster beds—of a kind to be found nowhere else—are dressed sprucely in fresh curtains. The white pillars of "Waverly" are flat and slender, and the graceful fan-lights of the front door are repeated on the second floor, with an especially airy effect. The vestiges of the old box-wood maze are being coaxed back to life there, and gardenias grow in hedges, as they should.

At "The Myrtles," the flowery iron grille of the long veranda sets the Victorian tone; the long dining-room still wears, between the thin mouldings, its French wall-paper from 1840—sepia-coloured panels from floor to ceiling of game birds and flowers. The cypress floor is honey-coloured, the Italian marble mantelpiece was that day banked with branches of white dogwood. All the rooms are long, full of the softest light lying along the smooth surfaces of old fruitwood and mahogany. From the back veranda, an old-fashioned back-yard, full of country living, lay in the solid shade of grape arbours and trees rounded like baskets of flowers. Chickens roamed and picked there; there was a wood-pile with a great iron wash-pot up-ended against it, near the charred spot where the fire is still built to heat the water.

HISTORICAL DATA

At "Virginia," we saw George Washington's account-book, made, I believe, at Valley Forge, with all the detailed outlay of that troublesome episode. "Virginia" is by way of being an inn now—that is to say, if travellers happen along they will be put up in tall, canopied beds under fine old quilted coverlets. The large silver spoons in the dining-room came from an ancestor of the Fisher family—Baron de Wurmser, who had them as a gift from Frederick the Great. Generous-sized ladles they are, too, paper-thin and flexible. Like so many old coin silver spoons, they appear to have been chewed, and they have been. A thin silver spoon was once considered the ideal object for an infant to cut his teeth upon. But there were dents in a de Wurmser soup-ladle which testified that some Fisher infant must have (Continued on page 111)



Fine Feathers
HOSIERY

from now on...

MILLER-SMITH HOSIERY MILLS CHATTANOOGA, TENN.


Carry
MELLON
TRAVELERS
CHEQUES



for Convenience
and Safety—

Known and accepted the world over, Mellon Travelers Cheques are the ideal means for carrying money while away from home. They can be used directly, like cash, for paying travel expenses, or they can readily be changed into currency. Before leaving on a trip, convert your funds into Mellon Travelers Cheques. Ask for them at your bank.

MELLON NATIONAL BANK
PITTSBURGH
MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



informs his clientele that his step-in, one-piece garment and brassière are on sale in all the better shops of the United States. All his creations carry his label:

“CADOLLE-MADE IN FRANCE”

This label is your guarantee of satisfaction—demand it!

HAPPY LAND

(Continued from page 110) been a sabre-toothed tiger. “Surely no teething child did that,” I remarked. “No,” said the hostess, a fleeting shade of severity on her brow. “It was thrown out with the dish-water once, and the pigs got it.” Here is the French passport for a Fisher grandfather, dated 1836. It was then he brought back the splendid flowered wall-paper, even now fresh in its discreet colours, the hand-painted mauve linen window-shades on rollers, then so fashionable, replacing the out-moded Venetian blinds; the ornate, almost morbidly feminine drawing-room chairs and sofas.

UNDERGROUND RUMBLING

At “Greenwood,” the host was engaged with a group of oil prospectors, for, beneath their charming, fruitful surfaces, the Felicianas are suspected of containing the dark, the sinister new treasure more powerful than gold. If so, what will become of the oaks and the flourishing fields and the gentle cattle? What will become of these lovely houses? “They make syrup and breed cattle here,” said our guide, “that keeps ‘Greenwood’ going very well. Some people [she named them] wanted Mr. Percy to make a dude ranch of this place, but he wouldn’t hear of it.”

We mentioned our premonitions about St. Francisville if oil should be discovered. Our guide spoke up with the quiet recklessness of faith. “It wouldn’t do any harm,” she said. “The Felicianas people have had what money can buy, and they have something money can’t buy, and they know it. They have nothing to sell. Tourists come here from all over and offer them thousands of dollars for their little things, just little things they don’t need and hardly ever look at, but they won’t sell them.”

“Greenwood” is the typical Southern mansion of too many songs, too many stories—with the extravagant height of massive, round pillar, the too-high ceiling, the gleaming sweep of central hall, all in the 1830 Greek, gilded somewhat, but lightly. There is bareness; space dwarfing the human stature and breathing a faint bleakness. Yet the gentle groves and small hills are framed with overwhelming effect between those columns; effect grandiose beyond what the measuring eye knows is actually there.

WHAT WE HAVE LOST


It seems now that the builders should have known that this house was the end, never the beginning. It is quite improbable that any one should again build a house like “Greenwood” to live in. But there it is, with the huge beams of the gallery being replaced, oil prospectors roaming about, and the hostess sitting in her drawing-room with the green-and-gold chairs, the lace curtains fine as bride veils drifting a little; the young girls in jodhpurs are going out to ride. Here, as everywhere else, there were no radios or gramophones going, no telephones visible or ringing; and it seemed to me suddenly that this silence, the silence of a house in order, of people at home, the silence of leisure, is the most desirable of all things we have lost. (Continued on page 113)



Siren-aids to a Lady

Start out of an evening with the newly modest “covered-up” look of fashion! The rhinestone sprinkled basque does it with sophistication. Under the zipped jacket a frankly daring décollete gown of rayon crepe. (seated) “Cover-up” demurely in a quaint peplum jacket, buttoning high over a low-cut gown of Waltzlite taffeta, an Eastman acetate rayon. Both in leading evening shades, junior and misses’ sizes. Priced below \$25.

At leading stores,
or write
LEE CLAIRE
525 Seventh Avenue
New York City



SENIORS! Enroll to-day in

Vogue's 5th Prix de Paris

... AND WIN A CAREER WITH VOGUE IN THIS CONTEST FOR COLLEGE WOMEN SENIORS

Here's Quiz Number 1 in Vogue's Fifth Prix de Paris. Answer 4 of the questions and take your first step toward the writing career that awaits you. Three more quizzes will follow in future issues. If you pass these, you will be eligible to submit a thesis—final step in the competition for the following prizes: Three positions on Vogue's staff (including a new feature writing award) ... Five cash prizes ... Honourable Mentions. See the column at the right for full details of the contest. Remember—November 20th is the dead-line for the first quiz!

QUIZ NO. 1

Answer any 4 of the following questions. Please number your answers.

1. Write your own introduction (first paragraph only) to the feature, "Under 20", page 93 of the Oct. 1 issue, using about 200 words.
2. Choose a black "basic" daytime dress from the Oct. 1 or 15 issue. Describe, sketch, or clip from issues of Vogue accompanying accessories for: (1) office, (2) tea, (3) dinner.
3. Tell in 100 to 150 words which, in your opinion, are the most important autumn fashion trends.
4. In an article of 250 words, discuss the new laced corset, giving your own and your college associates' views on it. On which occasions should it be worn? Do you consider it a satisfactory method of achieving a tiny waist-line?
5. Choose the three advertisements from the Oct. 15 issue that you consider the most successful. Tell, in three accompanying paragraphs of 50 to 100 words, the reasons for your choices.
6. Write another "People are talking about" (see page 58 of the Oct. 1 issue) in 200 to 300 words, using new material.
7. Do Vogue's Vanity Fair features (music, art, literature, theatre, etc.) interest you? Do you think Vogue should devote more space to these topics? In a short paragraph of 100 words suggest a subject for a Vanity Fair article or a photographic feature.
8. Select some topic of current interest (art exhibition, concert, restaurant, play, etc.) and describe it in a paragraph of 150 words—in the manner of Vogue Covers the Town.

ENTRANCE BLANK

Address all material and inquiries to Vogue's Prix de Paris, 420 Lexington Avenue, New York City

NAME _____

PLEASE PRINT CLEARLY OR TYPE

HOME ADDRESS _____

MEMBER OF THE CLASS OF 1940 OF _____

UNIVERSITY
OR COLLEGE

COLLEGE ADDRESS _____

CONTEST RULES

First prize in Vogue's Prix de Paris is a year's employment with Vogue, six months of which will be spent in New York, six months in Paris, if world conditions permit; otherwise, the full period of one year will be spent on Vogue's New York staff. Second prize is six months' employment in the New York office of Vogue. A special Vanity Fair award—six months' employment as a feature-writer on the New York staff—will be given to the girl who writes the most outstanding quizzes and thesis on a Vanity Fair topic. In addition to the three major prizes, Vogue will purchase five theses for publication. Honourable Mentions will be awarded to girls whose papers show outstanding merit.

1. Each entrant must be a member of the graduating class of 1940 in a U.S. college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest will consist of two parts; first, a series of 4 quizzes to be answered by all entrants; second, a thesis which only those entrants who receive passing marks on the 4 quizzes are eligible to submit.

4. Each quiz will consist of at least 8 questions from which the entrant may select 4 to answer. Of these 8 questions, 4 will be based on fashion features, and four on Vanity Fair features, such as music, art, literature, theatre, etc.

5. The first quiz of the series, based on the October 1st and 15th issues, appears at the left on this page. The succeeding quizzes will appear in the issues of December 1st, January 1st, and March 1st. Save your copies of Vogue until the end of the contest; you may need them for reference.

6. Papers will be graded on these points: Clear and vivid writing; dramatic presentation of ideas; fashion knowledge derived from a study of Vogue; general information.

7. Answers to each test must be mailed on or before the 20th of the month in which the test appears. Papers received with insufficient postage will not be accepted.

8. Entrants will be required to send answers to all 4 quizzes. Only those who receive passing marks in the quizzes will be eligible to submit a thesis in competition for the prizes. Entrants will be notified by telegram if they are eligible.

9. Subjects for the thesis will be announced April 1st. Theses must not exceed 1500 words in length and are due on May 1st, 1940.

10. All test papers and theses must be typewritten in double-space on one side of the page. The name and college of the contestant must appear on every page.

11. The winners of the Prix de Paris will be announced on or about June 1, 1940.

INTRODUCING

Kingston

knits by LAMPL



Never before have knit frocks been so young and gay! You'll wear them for tea in town beneath your fur jacket—or whenever your appearance is important. Lampl's new KINGSTON Knits, that closely resemble handmades, combine the lasting beauty and charm of the classics with last minute style trends. See our collection of KINGSTON wool chenille Knits at your favorite store—you'll adore the new holiday colors!

Available at: The Higbee Co., Cleveland; J.L. Hudson Co., Detroit; H.P. Wasson & Co., Indianapolis; Kaufmann's, Pittsburgh; B. Forman & Co., Rochester; John Shillito & Co., Cincinnati; L.L. Berger, Inc., Buffalo; Emporium, San Francisco; The Dayton Co., Minneapolis; Bloomingdale Bros., Inc., New York; Hutzler Bros., Baltimore; Thalheimer Bros., Inc., Richmond; H.C. Capwell Co., Oakland; Geo. B. Peck Co., Kansas City, Mo.; Averbach Co., Salt Lake City; May Co., Los Angeles. Or write for store nearest you. LAMPL KNITWEAR CO., CLEVELAND, O.

HAPPY LAND

(Continued from page 111) At "Happy Land," descendants in the fourth generation stand in the shade of the oaks planted, as the old House Book records, in January, 1832. The house is older. It has its share of drum tables, fiddle-backed chairs, carved door-frames and wainscoting, but its real beauty lies in the fall of light into the ample, square rooms, the rise of the stair tread, the energy and firmness of its structure. The panelled doors swing on their hand-forged hinges as they did the day they were hung there; the edge of the first door-step—an immense log of cypress square-hewn—is as sharp as though feet had not stepped back and forth over it for one hundred and forty years.

THE PAST CLAIMS "ROSEDOWN"

"Rosedown" is more formal, with its fish pool and eighteenth-century statuary set along the *allée*, and in a semicircle before the conventionally planted garden. The office still stands there, and the "slave bell" in its low wooden frame. The "slave bell" was the dinner-bell for the whole plantation. Above all, at "Rosedown," the Ancestors still rule, still lend their unquenchable life to a little world of fabulous old ladies and a strange overgrowth of knickknacks sprouting like small, harmless fungi on a tree-trunk. Their portraits—Sully seems to have been the preferred painter—smile at you, or turn their attentive heads towards one another; as handsome and as gallant and elegantly dressed a set of young men and women as you would be apt to find

blood-kin under one roof. "My great-great-grandfather," said the old, old lady, smiling back again at the high-headed, smooth-cheeked young beau in the frilled shirt-bosom and deep blue, sloping-shouldered coat. His eyes are the same bright hazel as her own. This was the only house in which the past lay like a fine dust in the air.

WHAT IN THE FUTURE?

Steamboats brought wealth and change to St. Francisville once, and oil may do it again. In that case, we are to suppose that new grand pianos would replace the old, square, black Steinways of 1840, as they had in turn replaced the harpsichords. There would be a great deal of shoring up, replacement, planting, pruning, and adding. There would be travel again, and humanistic education. The young people who went away can not, alas, come back young, but the young there now would not have to go away.

And what else would happen to this place, so occupied, so self-sufficient, so reassuringly solid and breathing? St. Francisville is not a monument, nor a *décor*, nor a wailing-wall for mourners for the past. It is a living town, moving at its own pace in a familiar world. But it was comforting to take a last glance backward as we turned into the main highway, at Audubon's Happy Land, reflecting that, for the present, in the whole place, if you except the fruits of the earth and the picture post-cards at "Rosedown," there was nothing, really nothing, for sale.

The November issue of
HOUSE & GARDEN

(now on the news-stands)

is devoted to the DEEP SOUTH

with a photograph of "Greenwood" and many other beautiful Southern mansions of the type mentioned by Katherine Anne Porter in the above article, entitled "Happy Land."
(For the beginning of this article, turn back to page 48.)



Scatter rosebuds on your dressing table! . . . brighten it, enliven it, with the gay, dancing colors of this smooth modern masterpiece—the happy inspiration of Pro-phy-lac-tic, America's outstanding brush stylist. The tiny Moss Roses glow against the clear background of Bleached Maple. The conveniently sized brush has the carefully selected, highly penetrating, genuine bristle which has made the name Pro-phy-lac-tic famous. The complete set sells for only \$5.95! Ask for it at any good Brush Goods or Department Store.

One of a series of brilliant new Victorian and Modern designs by Pro-phy-lac-tic. For another, see page 116.

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to your beauty!*

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VELVET OF ROSES
Dry Skin Cream**

Now comes the necessity to help your complexion resist the drying effects of autumn winds and steam heat. If your skin is just naturally dry anyway, you are probably not having an easy time. But here's news to give you hope. Barbara Gould Velvet of Roses Dry Skin Cream has been developed for just such a problem. It is a cool, rich cream that feels delightfully soothing. It's a real friend to your complexion every time you use it. Make a resolution now to give your dry skin every chance to return to normal. And begin using Barbara Gould Velvet of Roses Dry Skin Cream right away!

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Note

For best results, alternate Barbara Gould Dry Skin Cream with Barbara Gould Irradiated Skin Cream every other night. Irradiated Skin Cream \$1.25



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THE STRANGE FACE OF BEAUTY

(Continued from page 43) panegyrist of this order was King Solomon, who prepared so elaborate a check-list of his lady's charms (comparing her nose to "The tower of Lebanon that looketh toward Damascus," and likening her umbilical adornment to "A goblet that wanteth not liquor") that the result was, from the point of view of portraiture, not only abortive, but absurd.

We might have told Solomon, too, that he had better call off his attributes by three, since there must be, among the charms of every beautiful woman, three that are white—the skin, the teeth, the hands; three that are red—the mouth, the cheeks, the nails; three long—the body, the ears, the hands; three broad—the bosom, the forehead, the space between the eyebrows; three full—the lips, the arms, the calves; three small—the waist, the hands, the feet; three thin—the fingers, the ankles, the wrists; and, finally, three dark—the eyes, the eyelashes, and the soul—if she chances to have one.

The great beauties of the past have, for the most part, been regular in type, and conformed, more or less, to classical principles. In the middle of the nineteenth century, for instance, the time of Dickens and Thackeray, the favoured type was a small woman, fair-haired and regular, with flesh on hips and bosom; a dolly, and a little dolly at that. Then, in the 'Eighties, the fashion was for the queenly type, tall and Junoesque, with masses of heavy hair, probably dark—the type that Du Maurier so often drew in the pages of *Punch*.

And then, in the 'Nineties, the classical, still regular, *grande dame* held sway (the veritable *miracles de race*); the type nightly exemplified in the boxes at the Metropolitan by Mrs. John Jacob Astor (Lady Ribblesdale), Mrs. Frank Webb, Mrs. Cass Canfield, Mrs. Lee Taiter, Mrs. Charles Dana Gibson, Mrs. Royal Carroll, Consuelo Vanderbilt (Madame Balsan), Amy Bend (Mrs. Cortlandt Bishop), and Alice Blight (Lady Lowther).

It was from these great ladies that Charles Dana Gibson produced the swan-necked Gibson Girls (well-bred and distinctly formalized) who held the stage until the War brought in the fashion of the *garçonne*, the flat-chested, flat-hipped, bobbed-haired girl who looked like a boy in disguise.

But now the "strange" woman

has arrived and triumphed; not only in New York, but very notably in Paris and London; in the arena of society, on the stage, and in circles of music and art.

This is a type that combines, in one woman, a disturbing set of paradoxes. A specific picture of her is impossible. A general portrait would be of a woman, a little curved, but still meagre; her cheeks a little hollow; her skin white; her hair not too much dressed; her clothes, perhaps, too Gothic; her eyes too spectral; and her perfume too monstrous. Again, her veins may be too blue, her movements too sinuous, nails too long, voice too sepulchral, appearance too arresting. But, for all her apparent unearthliness, she is the indubitable enchantress of a new and recognized order. But she manages—and a little miraculously—to remain a really sympathetic creature, insatiably curious about her own destiny, engrossed with the adventure of living, and possessed of a singular clairvoyance with respect to two major phenomena of life: first, the man beside her; second, herself.

The extraordinary success of such women in New York, Paris, and London has generally been due to the fact that they usually possess a trained intelligence, or a definitely indicated talent. They always seem able, unlike the cold, classical, more-than-perfect beauties of the past (who relied so entirely on looks for their position), to manage their own destiny and make their own way in the world, under their own steam, and without at all resorting to the so-often dubious favours of man.

That this strangeness has become a dominating vogue in high places in America, is shown by the fact that, for ten years, the personality so invariably singled out as the most beautiful woman in New York society should have been Mrs. Harrison Williams, a lady with extremely high cheek-bones; long square hands; enormous, pale, and supernatural eyes; powdery grey hair; and a mouth which protrudes, Egyptian-wise. So Egyptian, indeed, is her appearance and aura, that she might almost have stepped from the palace of Rameses in the Valley of the Kings.

And the theatre has followed the example of society. It is at least very curious that there is—remembering Lillie Langtry, Mary Anderson, Lillian Russell, Maxine Elliott, Ethel



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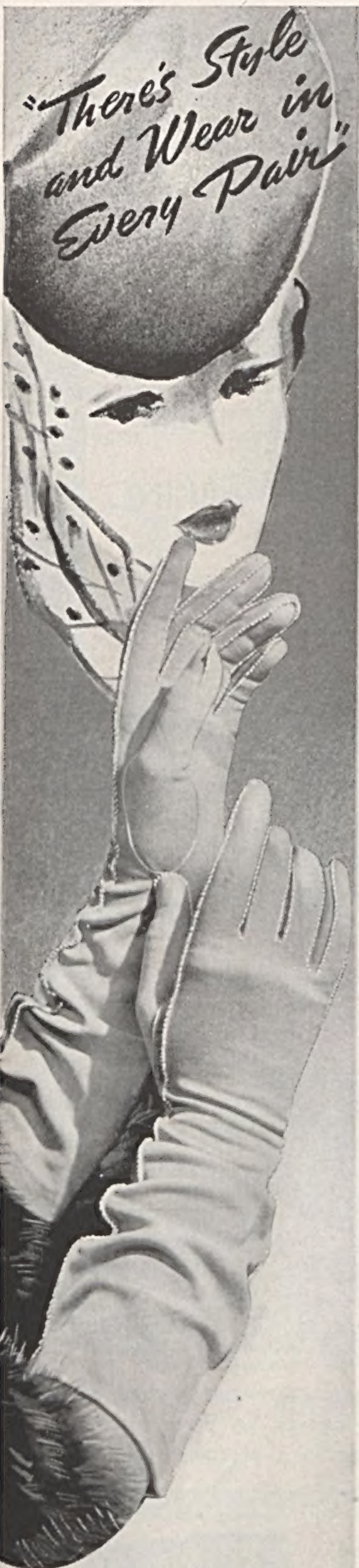
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THE STRANGE FACE OF BEAUTY

Barrymore, and their sisters in beauty—not a single regularly beautiful woman who is a star on the American stage today. And it must have been more than a coincidence that, for the past ten years, a type as singular, almost as unreal, as Katharine Cornell, should have so persistently dominated our stage.

And the case is the same with the screen. Otherwise, how are we to account for the long reign of Greta Garbo in Hollywood? It is true that she moves magically; that her skin is white and of a perfect grain; that her face is a mobile mask under which two enormous eyes first sleep and then burn like fiery beacons; that there is extraordinary mobility in her features; and that her forehead is unmatched among the women in the world. But, as opposed to all that, her teeth are irregular, her cheek-bones are too clearly defined, her mouth too wide, figure too boyish, and nostrils too quivering; while the furrow that descends from her nose to her lips is so deep that one would swear it had been incised by a surgeon's knife.

The new type has likewise spread to the realms of literature and art, where the influence of the classically beautiful woman has almost vanished, whether from our contemporary novels, poems, or painted canvases.

In the domain of the novel, it might be amusing to conjecture what, exactly, the beautiful heroines of Walter Scott, Bulwer-Lytton, Disraeli, and George Meredith would think of their present-day successors, the heroines of the new order in American novels; the works of Steinbeck, Cain, O'Hara, Caldwell, Farrell, and Faulkner.

We wonder, too, if there would develop, on the slopes of Parnassus, any strong friendship between Tennyson's lovely ladies, or those of Longfellow, and the singular women who have replaced them in the poetry of W. H. Auden, Stephen Spender, Archibald MacLeish, Hart Crane, or T. S. Eliot.

In painting, the point at issue has become extremely clear, since, more and more, the great French artists are insisting on stylizing their feminine sitters, altering their exact appearances; or creating æsthetic equivalents for them as best they may. Modigliani, Rouault, and Soutine are, of course, advanced examples of this new attitude.

But, even in the case of the more conservative painters, you will not find

in the work of Cézanne, Gauguin, Lautrec, Van Gogh, Seurat, Matisse, Segonzac, Derain, Bonnard, Picasso, or Dufy—a single portrait that would pass as the likeness of what we have in the past deemed women of great beauty. And if we go back a little further, we will find Degas avoiding them studiously. In fact, if we set out to explain this singular and growing trend in modern painting, we may remember Degas' answer to the lady who asked him why he painted so many ugly women: "*Mais, madame, les femmes, en général, sont laides.*" What the painter probably meant was that artists have a way of seeing beauty that is not apparent to the world; indeed, that phrase might almost serve as a definition of an artist. Degas' favourite models were a young ballet dancer and a milliner's *midinette*, neither of them beautiful.

Manet's principal model was Victorine Meurent, who posed for the famous "*Olympia*"—his major *scandale* as a painter. She sat, also, for his incredible nude, "*Le Déjeuner sur l'herbe*," and for a dozen other of his best-known canvases. When Degas asked him what had so intrigued him in her, he replied that, in all his life, he had never seen a skin so white, or an expression so "*tout-à-fait étrange.*"

In sculpture, it is certain that no statue has, during the past twenty years, created so great a *furor*, so very many pictures and replicas, as that amazing polychrome head of Nefertiti, Princess of Egypt; a work that was carved in limestone a thousand years before Praxiteles was born, and is now the pride of the Museum at Berlin. Nefertiti's features are of a frankly exotic order, dwelling wholly outside the tradition of Egyptian portraiture. The strangeness of her face is due, primarily, to the length of the upper lip, the exaggerated austerity of the nose, the great hollows under the cheeks, and her single, almost supernatural eye, the other evidently having been mislaid by the excavators.

But the Egyptian artists were in no wise greater necromancers than the real subject of this article—Picasso, the Spanish-French painter. His portrait of a so-to-speak, split personality, in this issue, is, of course, an adventure in sensation; an attempt to augment the heat and intensity (Continued on page 116)

PARISTYLE CREATES GAY GONDOLIER,
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THE STRANGE FACE OF BEAUTY

(Continued from page 115) of life. But it will be seen that, for all its unearthly quality, it possesses extraordinary unity as a work of art; that is to say, the relationships between its colour, subject-matter, architectural design, and underlying emotion are not only exciting, but seemingly inevitable. We can see, too, how skilfully the double image has been resolved into its separate elements; the full face and the profile shown together, as if it were turning before us magically.

If there is too much of the macabre in the portrait, or too great acidity

in the colours—lemon-yellow, vermillion, apple-green, cobalt, and carmine (crude colours, used directly from the tubes)—we must remember that there is a major tenet in Picasso's creed to the effect that, in his canvases, he merely allows imaginary objects to dress themselves with the appearance of things real, "For, I have found," he says, "that art is not truth: it is not even the likeness of truth; it is a lie which makes our dreams come true." And that is only another way of saying that there is, as we began by saying, no beauty but hath some strangeness in its proportion.

DESIGNS FOR DRESSMAKING

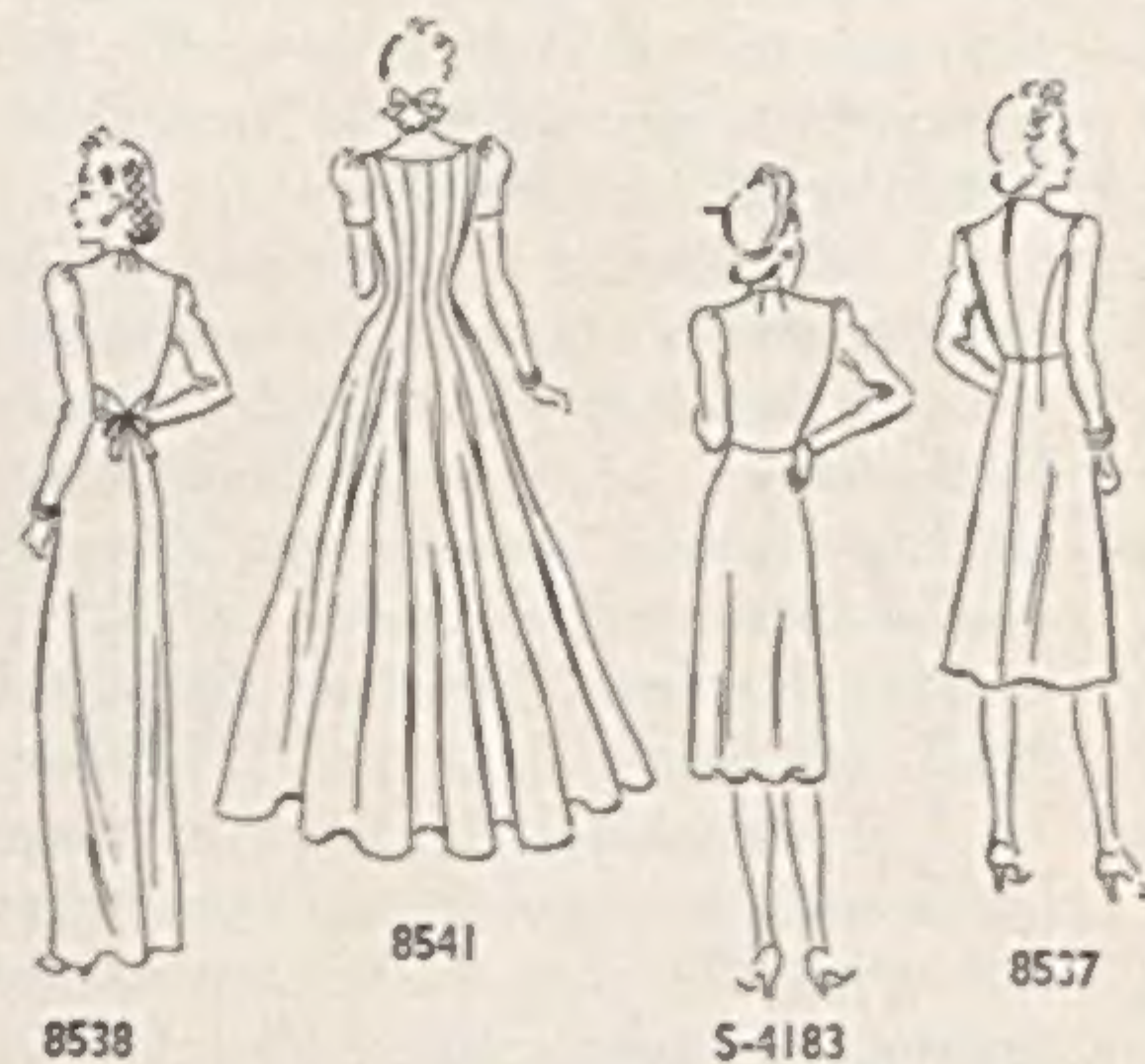


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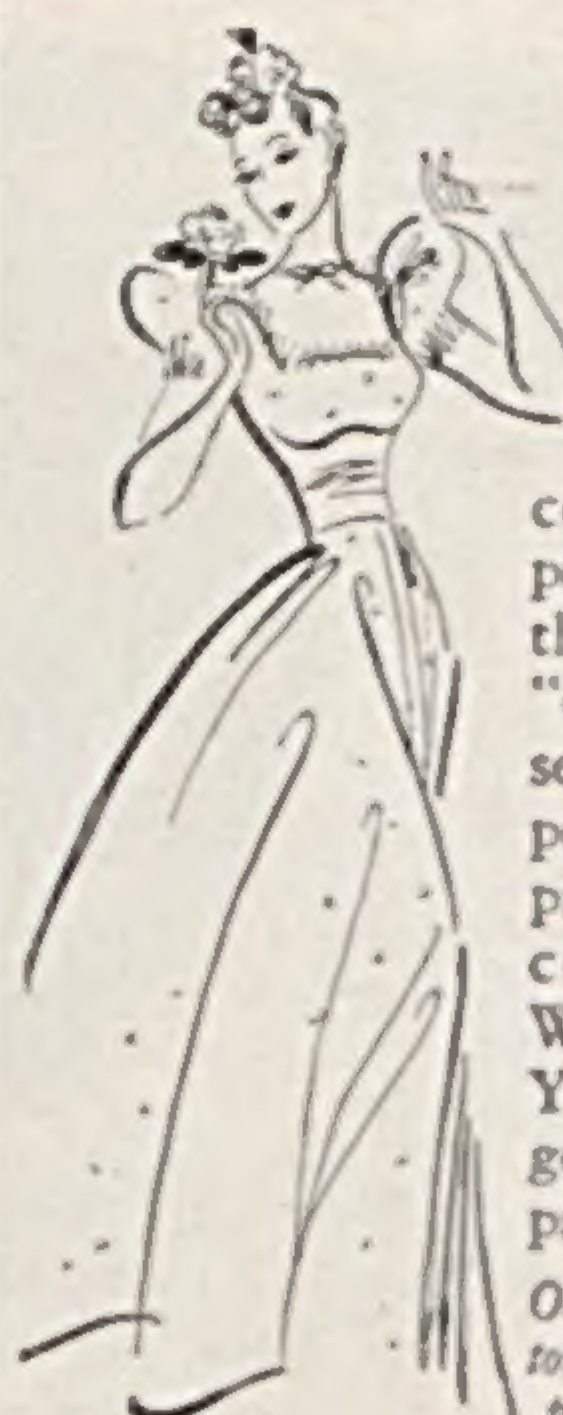
8541

S-4183

8537

The photograph and the sketch at the right of it show two views of a back-draped evening dress—made here of hyacinth-blue silk crêpe. The other sketches are the back views of the designs on pages 88 and 89. Designed for sizes: 297, in 12 to 18, 30 to 36; S-4168, in 12 to 20, 30 to 38; 8541 and S-4183, in 12 to 20, 30 to 40; 8537 and 8538, in 12 to 20, 30 to 42

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Victoria herself would have approved of this delicate design... struck off in modern plastic from molds which were in actual use in Her Majesty's day! What better could you ask for, in this period of Victorian renaissance, than these Pro-phy-lac-tic "originals"? Every piece in the set is a museum piece in appearance... a modern masterpiece in utility. Only \$4.95 the complete set—in Ivory, Wedgwood Blue, Chelsea Yellow, or Soft Pink, at all good Brush Goods and Department Stores.

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*During her recent visit in the States, Lady Marguerite Strickland of London
(seated, left above) was photographed as she chatted with
Mrs. Kiliaen M. Van Rensselaer of New York*

MRS. Kiliaen M. Van Rensselaer is a charming member of an ancient colonial family which descends from the first Dutch Patroon to settle in America. After dinner, Mrs. Van Rensselaer and Lady Marguerite exchange views about people...travels...preferences in smoking.

"Camels must be quite a favorite over here," says Lady Marguerite. "It seems to me that every time someone offers me a cigarette, it's a Camel."

"Oh, yes, we'd much rather smoke Camels!" replies Mrs. Van Rensselaer. "Camels are definitely my favorite. They have such grand fragrance, and they're so mild—"

"So I noticed!" agrees Lady Marguerite. "Really delightful to smoke—and to smoke steadily too!"

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